

L A T I N T E X T

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WABY'S RHETORIC

Amplified, by various Passages

FROM

SACRED SCRIPTURES

ROMAN CLASSICS

by distinguished BRITISH AUTHORS

FOR THE USE OF SCHOOLS



Ward

B O O K

By A. WARD; and sold by Mr. E. B. Ward,
in 1768; by Mr. Ward, in 1768; by Mr. Ward,
in 1768; and Mr. Ward, in 1768.

(Price One Shilling.)

ARINABY illustrated;

THE LATIN TEXT

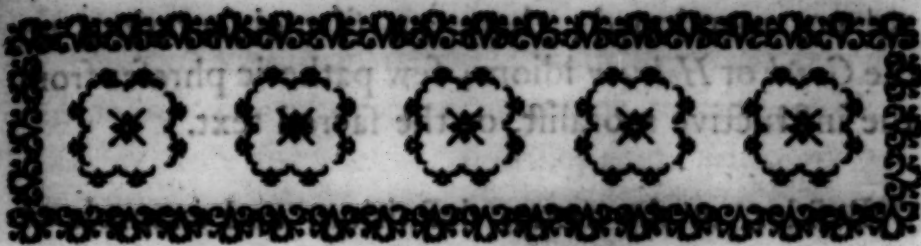
ARINABY, RHETORIC

Exemplified by various Figures

ERRATA:

Page 5, l. 12, read *Capitis*.—P. 8, l. 22, r. *Typdæus*.—P. 12, l. 1, r. SPECIEI; l. 14, r. indéfinité.—P. 13, l. 10, r. *foediffimè*.—P. 16, l. 20, r. *in mare te*.—P. 22, l. 20, r. Etymologico; l. 26, r. *res odidæ*; l. 29, r. *irato proficisci*.—P. 31, l. 6, r. *eandem*.—P. 32, l. 2, r. *eundem*.—P. 55, l. 1, r. APOSTROPHE: *Et auro*.—P. 57, l. 9, r. *Lesbian*.

Sept 21: 1791



FARNABY illustrated, &c.

A TREATISE lately published on this subject, intituled * *The Elements of Rhetoric and Poetry*, contains some of the examples in this collection, the compiler therefore, of the following sheets, thought fit to acquaint the reader, if it may be of any consequence to him, that, for his own part, he complied literally with the † poets advice, as several of his friends, who have seen the MS. can testify.

He likewise hopes that his plan, being more extensive, is better calculated for public use; for though there are, in the above treatise, some good definitions of the tropes, and some pleasant descriptions, and lively comparisons of poetry, yet many other parts of Rhetoric, which furnish the Divine with serious inference, and the Historian with embellishment, are either intirely omitted, or not sufficiently explained. The grammatical figures, which are brought into alliance with the rules of Rhetoric,

A

are

* This treatise has again been published, with a large appendix, under a different title.

† *Nonum prematur in annum.*

Hor.

are not mentioned; there are few observations on the *Greek* or *Hebrew* idiom; few pathetic phrases from the instructive moralist, or the sacred text.

Besides, as the name, definition, and example of every figure is generally attempted in *English*, it does not coincide with the plan proposed by the most celebrated grammarians, which is to establish principles for the ready attainment of language, by habituating their pupils to repeat shining passages from authors in the original, and carefully to survey the noble monuments of *Grecian* and *Roman* literature, that they may the better see by what sort of imitation our moderns have learnt to raise such stately temples to the muses, and to distinguish themselves in the annals of literary fame.

It is presumed the endeavours of the compiler, in the subsequent scheme, will be of some service to public as well as private schools; and that the student in the learned languages, as well as the *English* reader, may find his account in it.

The Text of *Farnaby* is not chosen for the elegance of his *Latin*, or the smoothness of his numbers, but on account of the justness and propriety of many of his examples.

The quotations, from holy scripture, are meant to make an early impression on the minds of our *British* youth, in favor of that majestic simplicity of style, and the graceful scenes of imagery, which so remarkably distinguish the sacred writings.

The

The collection of passages, from the most celebrated of our own authors, is intended to raise and cultivate a taste for elegant composition, which cannot be better acquired than by copying the style and manner of those who have excelled in it.

To compose well is certainly an important part of a gentleman's education; and it is no partiality to say, that the *English* language, in the present age, is so much improved, in the purity and energy of expression, as to equal, if not excell, the classic elegance of the *Augustan* Æra.

There is a manner of speaking peculiar to every affection of the mind; love, distress, commiseration, hope, &c. have each a language of their own. A detail, indeed, of common occurrences needs no metaphor; but whatever is intended to elevate the sentiment and raise the passions, should be adorned with a suitable grace of expression.

There is also a style peculiar to every climate, and a manner of writing that may be called national; *apud Germanos candidè, apud Gallos præfervidè, apud Hispanos compositè, apud Italos peracutè*; or local; *in Academia gravitèr, in foro confidentèr*: or suited to the age and quality of the person we address; *cum adolescente cupidè, cum viro fortitèr, cum sene temperatè*.

Some elements, therefore, of Rhetoric have been thought necessary in schools, to point out the principles on which these differences in composition are founded; but I would have it understood that my intention, in the following sheets, is only to explain so

much of the rhetorical art as may enable every boy to correct the improprieties of his own writing, and to form some judgment of that spirited eloquence which he will afterwards see more fully delineated in TULLY, QUINTILIAN, LONGINUS, STURMIUS, DIONYSIUS, HALICARNASSÆUS, and others.

RHETORIC is defined by *Aristotle* Δύναμις περὶ ἑκάστων τῶ διαγῆσαι τὸ ἀδεχόμενον πείθαι, an art or faculty of discerning in every thing what is most apt and fit to persuade.

The business of an Orator is to persuade; for which purpose these four things are needful, viz. ARGUMENTA INVENIRE, INVENTA DISPONERE, DISPOSITA EXORNARE, ET EXORNATA PRONUNTIARE.

The predicaments of Logic, as well as the tropes of Rhetoric, should be consulted by the Orator in every accurate composition; for INVENTION and DISPOSITION, or METHOD, is more immediately the province of *Logic*. INTERNAL EXORNATION, or ELOCUTION, which comprehends the elegance and perspicuity of words and sentences, is one part of *Rhetoric*. EXTERNAL EXORNATION, or PRONUNCIATION and ACTION, which consists in a voice and gesture suited to the subject and expression, is the other.

ELOCUTION likewise consists in Trope and Figure: TROPE is derived of the verb τροπω (p. m. τροπος verito five muto) to change, and is that sort of beauty in speech when, by the way of illustration, we
put

put one that is related to and resembles it, in the place of a proper word.

A **FIGURE** is an emphatical way of moving the affections, and conveys some beauty, or expresses some passion, by repeating, augmenting, contracting, or converting words and sentences.

SECT. I. De TROPIS PROPRIIS.

TRopi proprii, vel primarii, sunt quatuor, *Metaphora, Metonymia, Synecdoche et Ironia*. AFFECTIONES TROPORUM quatuor, *Catachresis, Metalepsis, Hyperbole, et Allegoria*; reliqui Tropi falso sunt habiti.

Dat propriæ similem translata METAPHORA VOCEM.

*Cæptis * aspirant; irarum † fluctuat æstu:*

Læta seges: gemmant vites: duo fulmina belli:

Ingenii flumen: mens ferrea: classis habenas. Farn.

Luxuriant segetes, hic mollia gramina tondent

Armentum; hic amicitur vitibus ulmus.

Select. Poem. Ital.

He rode upon the Cherubins and did fly, he came flying upon the wings of the wind. *Pf. xviii. 10.*

I am the true vine, and my father is the husbandman. *John xv. 1.*

Met.

* i. e. fervent.

† Hæc illuc incerte rapitur.

- Met. fit 4 modis. {
1. Ab anim. ad animale. Quare
fremuerunt gentes.
 2. Ab inan. ad inan. Quicquid
perambulat *semitas maris.*
 3. Ab an. ad inan. Exsiccatus
est *vertex Carmel.*
 4. Ab inan. ad an. Auferam a
vobis *cor lapideum.*

METAPHORA (Gr. μεταφορά, translatio, a μεταφέρει transfero) for the sake of elegance and illustration, varies, or transfers a word or sentence from its genuine signification to another not proper and genuine, but nigh to, or much like it.

— thus we say, Nature *rejoiceth* or *smiles* in her works, and call a calamitous old age the *sad evening* of a *stormy* life.

O thou! whose image ever in my view
Sustain'd me, angel-like, against the *rough*
And *rapid current* of adversity. *Countess of Salisb.*

Eternal glory *dwell* upon thy tomb,
And grateful piety *embalm* thy dust.

Sir Walter Rowl.

“ To make the connexion between the Trope and
“ the proper word more close and evident, Meta-
“ phors should be taken from those things that are
“ sensible, which the eye often meets with, and of
“ which the mind will readily form an image. The
“ use of a Metaphor is to ennoble, and to give life
“ and sprightliness to a speech, and should be well
“ adapted

“ adapted to the circumstances of those for whose
 “ use it is designed. Besides a certain decorum,
 “ which is requisite to constitute a Metaphor, a Ge-
 “ nius will always single out the most obvious images,
 “ and place them in the most unobserved points of
 “ resemblance.” *Fitz-Osborn's Letters.*

The same ingenious author, speaking of Mr. *Addi-
 son*, says, “ He is every where highly figurative ; yet,
 “ at the same time, the most easy and perspicuous
 “ writer I have ever perused ; the reason is, his images
 “ are always taken from the natural and familiar ap-
 “ pearance of things, as they are chosen with the ut-
 “ most delicacy and judgment.”

And another, whose remarks on the Tropes are
 concise and judicious, says, “ That the Metaphor
 “ should be drawn from the noblest things in nature,
 “ but not too far fetched.”——The book of *Job*, the
Psalms, and the prophet *Isaiab*, in the sublimity of
 style and beauty of Metaphor, afford examples not to
 be equalled by any prophane authors.

ATQUE METONYMIA imponit nova nomina rebus.

1. EFFICIENTIS: ut inventoris: *Marte*; *Lyæo*;
2. AUTHORIS: legitur *Juvenalis*, *Livius ingens*;
3. AUT INSTRUMENTI: *gladius*, *lingua*, *arma*, *ma-
nusque*;
4. MATERIÆ: *pinus*, *ferrum*, *æris acervus*, *arundo*;
5. EFFECTI: *Clades Lybiæ*, *mors frigida pallet*.
6. SUBJECTI: ¹*Curii*, ²*pateræ*, ³*Germania*, ⁴*rostra* ⁵*Ucale-
gon*, ⁶*cor*, ⁷*os*, ⁸*patronus*, ⁹*nox*, *Amaryllis*.

7. ADJUNCTI:

7. ADJUNCTI: *fascēs, scelus, ætas nulla, libelli.*

Farn.

Ante focum si *frigus* erit, si *messis* in umbra. *Virg.*

Scr. Ex. EFFICIENTIS:—How art thou fallen from heaven, O *Lucifer*! *Is. xiv. 12.*

2. AUTHORIS: They have *Moses* and the Prophets. *Luke xvi. 29.*

3. INSTRUMENTI: I came not to send peace but a sword. *Mat. x. 34.*

4. MATERIÆ: *Dust* thou art. *Gen. iii. 19.*

5. EFFECTI: There is *death* in the pot.

2 Kings iv. 4.

6. SUBJECTI: I will say to the *north*, give up, &c. *Is. xliii. 6.*

7. ADJUNCTI: The *sceptre* shall not depart from *Judah*. *Gen. xlix. 10.*

METONYMIA (Gr. μετανομία transnominatio, ex μετά trans et ὄνομα nomen,) a change of names, or putting one thing for another by nature allied to, or dependent on it. In the *Hebrew* language the *band* denotes power; the *eye*, knowledge; the *tongue*, speech; the *lip*, confession; the *shoulder*, consent; the *bowels*, mercy.

Restless anxiety, *forlorn* despair,

And all the faded family of care. *Garth's Dispens.*

Thence *deadly* plagues invade the lazy air,
Reek to the clouds, and hang malignant there,
Such do *Typhæus* steamy caves convey,
And breathe *blue* poisons on the golden day.

Row's Pharsalia, Lib. I.

The

The change of a word in a Metonymia is more particularly made in these four ways.

1. The cause is put for the effect.
2. The effect for the cause.
3. The subject for the adjunct.
4. The adjunct for the subject.

And the cause (*cujus vi est*) may be of four different kinds.

1. Materia ex qua;—ut regia solis erat *sublimibus alta columnis*.
2. Forma per quam;—*Anima rationalis est forma hominis*.
3. Finis propter quem;—Finis Rhetorices est *vis persuadendi*.
4. Effectum quod e causis existit;—Victoria naturâ *insolens et superba*.

SUBJECTUM dicitur cui aliquid quocunque modo aut inest, aut adhæret.

ADJUNCTUM quicquid alteri rei quocunque modo inest, aut adhæret.

OBJECTUM pro eo quod versatur circa illud—ut *veri vestigatio* est objectum omnium artium.

An ABSTRACT NOUN is a substantive derived from an adjective, expressing the quality of the adjective in general, in regard to the thing in which the quality is, as *bonitas* goodness, *dulcedo* sweetness. With respect to these abstracts, the adjectives from which they come are called CONCRETES; because, besides the quality, they also confusedly signify something as the subject of it, without which they cannot make sense.

Farnaby gives examples of Metonymy in seven different ways.—1. Of the efficient cause put for the effect; the inventor for the thing invented; *Mars* pro prælio; *Lyæus* pro vino; *Ceres* et *Venus* pro frumento et amore.—2. Of the Author: *Juvenalis* pro libro ab eo scripto.—3. Of the Matter, or the name of the matter put for the thing made; *pinus* pro navi; *ferum* pro gladio ex ferro conflato; *æs*, *argentum*, *aurum*, pro nummis æneis, &c. *arundo* pro fistula ex arundine facta.—4. Of the Instrument for the thing effected by it; *gladius* pro cæde; *lingua* pro sermone; *arma* pro bello; *manus* pro scripturâ.—5. Of the Effect, or the thing caused put for the cause; *clades Lybiæ* pro Scipionibus, qui cladem *Lybiæ* intulerunt. *Mors frigida pallet*, i. e. pallidum mortuum efficit.—6. Of the Subject: When the subject is put for the adjunct, and this figure is made nine ways, 1. The subject for the accident, as, *Curii* victory, *Curius* being the name of a victorious Captain.—2. A thing containing for a thing contained; *pateræ* pro potu; drink this *cup*, i. e. this wine.—3. The place for the inhabitants; *Germania* pro Germanis.—4. The place for the actions done in that place; *rostra* pro sermone; *ecclesia* pro cultu divino. Ne semper *forum*, *subsellia*, *curiam* mediteris. *Cic. de Orat.* The possessor for the thing possessed; *ardet Ucalegon* pro domo *Ucal.* *Æn.* 2d. Lands, houses, ships are called by their owner's name.—6. The place or situation for the quality resident; *cor* pro prudentiâ, vel fortitudine, unde fortes *cordati* dicuntur. He has a good heart, i. e. much courage.—7. The advocate for the client.—8. The time put for the things done in it; *nox* pro somno, vel pro rebus noctu gestis.—9. The name of the thing signified for the sign; *Amaryllis* pro carmine

carmine de eâdem.—10. A METONYMIA of the ADJUNCT is when the quality, form, time or place that is joined to any subject, is put for the subject itself; *fascēs* pro magistratu; illum non populi *faces*, non *purpura* regum flexit; *scelus* pro scelesto; *etas* pro hominibus illius ætatis; *libelli* pro bibliotheca, i. e. locatum pro loco; te quæſivimus *omnibus libellis*, i. e. bibliothecis; *Fiscus*, a basket made of vine twigs, wherein the *Romans* put their public money; hence the word is used for money, or public treasure. By this figure the names of virtues or vices are put for good or evil men, or the *abstract* for the *concrete*; *luxuries* pro luxuriosis; *ars* pro artifice; *crudelitas* pro crudeli; demiseritis *canitiem meam* cum dolore in sepulchrum. *Gen.* xlii. 38. The thing contained by this figure is also put for the container; *vina* coronant, i. e. pateram coronant. The antecedent for the consequent, *discumbere* pro cœnare; *auscultare* pro obtemperare; *troes fuimus* pro non amplius fumus. The consequent for the antecedent; *sepultus est* pro mortuus est; *in sudore vultus tui vescitor*, i. e. vitâ laboriosâ.—But some of these phrases may, perhaps, with more propriety, be reckoned amongst the elegancies of the following Trope.

CONFUNDIT totum cum parte SYNECDOCHE partis:
Myrtoum; *Auster*, *hyems*, *teſtum*, *mucro*, *Annibal Anglus*.
TOTIUS: *Orator*; *color*, *annus*, *vixit*, *Atrides*. Farn.

Sic *pabulum* guſtâſſent *Trojæ*, *Xanthumq*; bibiſſent. *Æn.* i
Romanus prælio victor Liv.

Genera Syn. ſunt 4. { *Specei*,
 Partis,
 Generis,
 Totius.

Scr. Ex. SPECIEI: I will not trust in my *bow*, it is not my *sword* that shall help me. *Pf. xlv. 7.*

PARTIS: Therefore we conclude that a *man* is justified by faith, *Rom. iii. 28. i. e. man* for men. *Num. sing. pro plu. quia ex particulis omnis multitudo constituitur.* Give us this day our *daily bread*, i. e. omnia quæ ad vitam sustinendam pertineant.

GENERIS: Preach the Gospel to *every creature*. *Mark xvi. 15.*

TOTIUS: To-day *thou* (thy soul) shalt be with me in paradise. *Luke xxiii. 43.*

* *SYNECHDOCHE* (Συνεχδοχή comprehensio ἀπὸ τοῦ συν et

* *SYN.* of the *SPECIES* is when the particular implies a more general; *Myrtoum* pro mari *Ægeo*; *Auster* pro vento inde finitè; *Cicero* pro oratore; *Crasus* pro divite. A certain number is likewise put for an uncertain, as in the *Roman* poet; mille meæ Siculis errant in montibus *agna*; or as we have it in the beautiful expression of the Psalmist, The cattle are mine upon a *thousand* hills, *Psalms l. 10.* Of the *PART*: When the part is put for the whole, as *Hyems*, a storm of rain, for winter; *testum* pro domo; *mucho* pro hasta; *os* pro vultu, ut in *Ov. Met. pulchra verecundo suffundens ora rubore.* *Annibal* pro exercitu; *Anglus* pro *Anglis*. *Ἕλλην*, in the New Testament, is put for *Greeks*, *Gentiles*, or *Idolaters*: A definite for an indefinite; *ridiculum caput* pro faceto et lepidò homine.—3. Of the *GENUS*: When the general word comprehends the particular, thus *Orator* pro *Tullio*; *Poeta* pro *Homero*; *color* pro forma. In Scripture language *Charity* (or Love) towards God implies all the precepts of the first table; *Charity* towards our neighbour, those of the second. The antecedent is used for the consequent, as *vixit*, vel *fuit*, pro mortuus est; thus *Cicero*, returning from the execution of some of the conspirators concerned in the affair of *Cataline*, he turned to the populace, who crowded about him, and cried out *vixerunt*, they have lived; an expression in use amongst the *Romans*, to avoid saying *mortui sunt*, they are dead; being words which convey melancholy thoughts to the mind. *Atrides* (*Agamemnon*) a *Patronymic*; common likewise to *Menelaus*, but here used (κατὰ ἑξοχὴν) more eminently to distinguish *Agamemnon*, who, in the *Trojan* expedition, was called *rex regum*. *Tydidēs* and *Pelidēs* are *Patronimics* by the same figure.—4. Of the *WHOLE*, when it is put for the part, as *annus* pro tempore præsentis; *nos* pro ego; *nos* populo imposuimus et oratores visi sumus; ubi de se loquitur orator.

et *διχρηστικῶς*) a Trope when by a part the whole is understood; or when more comprehensive words are put for others less comprehensive, and inversely.

Soon as soft vernal breezes warm the sky,
Britannia's colors in the *Zephyrs* fly. *The Campaign.*

We say a person has no *color* in his cheek, meaning redness.

And the plague is in *France*, meaning at *Marseilles*.

Contra quam sentit solet IRONIA JOCARI.

Scilicet! egregiam laudem! pulchre! bone custos. Farn.

Pro minime, turpem infamiam; fædissime; male
 custos.

Scr. Ex. Cry aloud: for he is a God; either he is talking, or he is pursuing, or he is in a journey.

1 Kings xviii. 27.

IRONIA (ab * *ἰρωνία*, dissimulator,) is a mocking, or counterfeited expression, where one thing is thought, and another spoken, discovered by an air of contempt, which is heard in the voice, and perceived in the countenance of the speaker.

You need not wipe your knife to cut bread for the table, because, in cutting a slice or two, it will wipe itself. Dean Swift.

The

* Ei diphthongus quoties migrat in sermonem *Latinum* redditur per i vocalem, unde, sed perperam, alii affirmant i vocalem *Latinorum* a veteribus *Romanis* ei pronuntiatum fuisse.

Quintilian calls this figure (IRONIA) *diversiloquium*; for having set the inconveniencies of a thing in the clearest light, it frequently concludes with a feigned encouragement to pursue it; thus, *Horace*, having beautifully described the noise and tumults of *Rome*, adds, ironically, "Go now and study tuneful verse at *Rome*."

The four preceding Tropes, if judiciously used, appear very graceful and elegant in composition; and, as there is a general analogy and relation between them, may frequently be all met with in the same paragraph.

SECT. II. AFFECTIONES TROPORUM quatuor.

Catachresis, Metalepsis, Hyperbole, & Allegoria.

DUrior impropriæ est CATACHRESIS abusio vocis
Vir gregis: ultorem promisi: pulchra minatus.

Farn.

i. e. caper:—ultorem minatus:—pulchra promisi.

Scr. Ex. Thou didst drink the *pure blood* of the
grape. *Deut. xxxii. 14.*

CATACHRESIS (Gr. *καταχρησις* abusio, a *καταχράσμαι* abutor,) is a harsh Metaphor, or applying a name to something it cannot properly be accommodated to.

Down thither, prone in flight,
He speeds, and through the vast ethereal sky,
Sails between worlds and worlds with steady wing,
Now on the polar winds, then with *quick fan*,
Winnows the buxom air. *Par. lost, B. 5.*

Deign pardon to the *winter* in my strain.

Night-Thought 4.

While

While listening senates *hang* upon thy tongue,
Devolving through the *maze* of eloquence
A rowl of periods *. *Thomson's Seasons.*

Transcendit mediis gradibus METALEPSIS ad altum,
Hinc movet † *Euphrates* bellum, mirabar ‡ *aristas*.

Farn.

Scr. Ex. All the *city* was moved, saying, who is
this? *Mat. xxi. 10.*

METALEPSIS (Gr. μεταληψις transumptio vel participatio απο τῆ μεταλαμβάνειν,) a gradual advance, or continuation of a Trope through a succession of significations.

The master of a wider empire far
Than that o'er which the *Roman Eagle* flew.
Night-Thought 5.

Extenuans augensve excedit HYPERBOLE verum
Astra ferit : plumâ levior : volat ocyor Euro. *Farn.*
Gemini minantur in cælum scopuli. *Æn. 1.*

Scr. Ex. They are carried up to the *beaven*, and
down again to the *deep*. *Pf. cvii. 26.*

Duplex

* To soften the Catachresis it is sometimes introduced with, *ut ita dicam ; si ita loqui liceat ; parracidam dicimus*, per *Catachresin*, qui occidit fratrem, et *piscinam* quæ non habet pisces. *Durus homo moribus agrestibus ; breve lilium, i. e. non est diuturnum.* *Hor.*

† *Euphrates* pro *Mesopotamia*, quam lavat *Euphrates*, per Met. adjuncti ; *Mesop.* pro incolis, per Met. Sub.

‡ *Aristas* pro *spicâ* ; *spica* pro messe ; *messis* pro anno ; eoque *aristæ* pro anno. Thus, the *city* for *Jerusalem*, by Syn. gen. pro specie ; *Jerusalem* for the Inhabitants, by Met. Subj.

Duplex est Hyp. { Auxesis, augendi; they were *swifter than eagles.* 2 Sam. i. 23.
Meiosis, minuendi; *the sound of a shaken leaf shall chase them.*
Lev. xxvi. 36.

* **HYPERBOLE** (ὑπεβολή exuperatio, vel q. d. superjectio ab ὑπερβαλλω,) when, for the manifestation of a thing, we go beyond the bounds of credibility, and, by enlarging or diminishing, represent it greater or less than it really is. It is a point of great delicacy to carry the Hyperbole to a due pitch.

*Rivers of blood, and hills of slain,
An Iliad rising out of one campaign.* Addison's Camp,

*I will myself outstrip
The lightning's speed.* Creusa.

Continuare Tropos Allegoria adsolet: absq;
Et Cerere et Baccho, Venus alget; *claudite rivos.* Farn.

i. e. Sine pane et vino amor friget.
Claudite jam rivos, pueri, sat prata biberunt.
Vir. 3 Ecl.

i. e. Definite canere quia satis audivimus.

*O Navis! referent te in mare novi
Fluctus, &c.* Hor. lib. i. Od. 14. Ubi *navem* pro re-
publica; *fluctus* pro bellis civilibus; *portum* pro con-
cordia; *remos* pro militibus intelligi voluit poeta.

Ex officii fonte haurienda sunt ea Christianæ man-
suetudinis ac patientiæ documenta, quibus quasi
aspergine,

* Per hanc figuram *scelus* erratum; *adulatorem* affabilem; *prodigum* liberum nuncupamus. Per plurima etiam hyperbolice comparando dicimus quæ in proverbialia abierunt. *Hedera formosior savior Phalaride splendidior vitro, &c.*

aspergine aliqua, omnis æstuantis animi nostri impetus restingui possint atque sedari. Atterb. con. ad clerum.

Scr. Ex. Christ our *passover* is sacrificed for us, &c.

I Cor. v. 7.

ALLEG. (Ἀλληγορία ab ἀλληγορίω, q. d. ἄλλο ἀγορεύω, aliud verbis, aliud sensu ostendere, *vid.* Gal. iv. 24) is a chain of Metaphors, or a continuation of Tropes through divers words. To the Allegory may be referred * apologues, fables, and parables.

*Anselmo sleeps, and is at peace: last night
The silent tomb receiv'd the good old king;
He, and his sorrows, now are safely lodg'd
Within it's cold, but hospitable bosom.* Mourn. Bride.

C

— From

* Aliquando etiam poetæ breviores habent hujus allusiones, quibus oratoribus utendum non est: In Allegoria tenendum est illud, ut quo genere rerum ceperis, eodem desinas: Ironia continuata facit Allegoriam gratiorem.

The ALLEGORY must neither be drawn out too long, nor run into trifling affectation; and if inconsistent Metaphors be mixed, instead of drawing a just picture and resemblance, it will bring in obscurity and confusion.—I know (says Mr. Addison) a Hero compared to a thunderbolt, a lion, and the sea; all and each of them proper Metaphors for impetuosity, courage, and force: but, by bad management, it hath happened that the thunderbolt hath overflowed its banks, the lion hath been darted through the skies, and the billows have rolled out of the Lybian desert.

We should not take an image from one sense and apply it to another, nor begin the simile with one element and conclude it with another. The aforesaid author says that he has read, in a celebrated controversial writer, *The heavy lashes that have dropped from your pen.* The following lines of *Hamlet* are faulty, as they begin with *slings* and *arrows*, and end with taking *arms* against the *sea*.

To

— From this *rising stem*
Proudly shall branch o'er Afric's Continent,
And stretch from shore to shore. Barbarossa.

Give thy mind *sea-room*: keep it wide of earth,
 That rock of souls immortal; cut thy cord;
Weigh anchor; spread thy sails; call ev'ry wind;
Eye thy great pole-star; make the land of life.

Night-Thought 7.

SECT. III. TROPI FALSO HABITI.

* ANTONOMASIA imponit cognomen: ut *Irus*;
impius; Æacides; Pænus; Cytherea; Poeta.
 Farn.

To be, or not to be, that is the question;
 Whether 'tis nobler in the mind to suffer
 The *slings and arrows* of outrageous fortune,
 Or take up *arms* against a *sea* of troubles,
 And by opposing end them?

The above-mentioned critic bids us suppose the METAPHORS actually painted, and we may judge of their propriety, and so throw every thing out of writing that may not be retained in the picture. You will see the absurdity of the expression to *take up arms against a sea*, by supposing a man painted in armour, and fighting with the waves.

See the Letter at the End of N^o 595, Spect. Vol. 8th.

A scriptural ALLEGORY, according to some divines, may be *Historia, Facti, Sermonis, aut Sacramenti*. The history of *Jonas* (Mat. xii.) is typically applied by *Christ* to his burial and resurrection. Of the *fact*, instanced in *Sampson's* marrying one of another country, and destroying his enemies in his own death; and thus *Christ* took to himself the church of the *Gentiles*, and overcame Satan. Of the *speech*, which is to be met with in sentences and single words; as when *Christ* is said to be the way, the gate, a rock. We have an elegant Allegory of the *sacrament* in the pascal lamb; their prophets represent the *Jews* as a vineyard planted by the hand of God, which, instead of bringing forth good fruit, brings forth four grapes.

* This rhetorical exornation is used four ways: 1st, A proper name for an appellative, from the affinity of his manners or condition: *Irus*,
 a poor

Scr. Ex. The *angel* which redeemed me from all evil. *Gen.* xlviii. 16.

In other places we have the *angel of the Lord*, the *angel of Jehovah*, meaning *Christ*.

ANT. (*Ἀντωνομασία*, *nominis unius pro alio positio*, ab *ἀντί* pro et *ονομάζω* *nomino*,) a putting one name for another; a kind of Metonymy or Synec. generis, taken from a person's country, family, profession, or personal qualities.

Nor ev'ning *Cynthia* fill her silver horn,
But lost, dissolv'd in thy superior rays,
One tide of glory, one unclouded blaze
O'erflow thy courts, the *LIGHT HIMSELF* shall shine
Reveal'd, and God's eternal day be thine!

Spec. Vol. V.

C 2

While

a poor messenger of *Penelope's* wooers, put for any poor man; thus we call a debauched person *Sardanapalus*; a grave man, *Cato*, &c.—2dly, An epithet for a proper name; a wicked man, *impius*; thus good men, in the Old Testament, are frequently called *εὐθεῖς*, *right* or *upright men*. In the N. Testament Christians are denominated *ἡγήσοι*, *harmless* and *profitable*. *Pænus* pro perfido; *Aristides* pro iusto.—3dly, In this figure are contained what the *Greeks* call *πατρωνυμικά*; *Romulidæ* pro Romanis; *Æacides* for Achilles, the nephew of *Æacus*; *Saturnius* pro Jove. The *Greeks* are called *Αἰγίδες*, from the she goat's skin cleared of the hair; this they borrowed from the *Ægis* of *Minerva* and *Jupiter*. *Βία Ἡρακλῆσια*, the strength of *Hercules*, for *Hercules* himself. *Jus civile* pro Romanis legibus; and, in modern style, the *King* is called his Majesty, or a *Nobleman*, his Lordship. *Poeta*, an appellative of the art for any versifier.—4thly, From the name or manners of his country; the *Stagyrite*, the *Carthaginian*. *Serica*, Silk, from *Seres*, a people who, inhabiting *China*, first invented it. The island *Rhodes* was once called *Ophiusa*, (from *ὄφις*) being full of serpents. *Phorbas*, a prince of *Argos*, destroyed these, and in memory of it delineated in the heavens the constellation *Ophiucus*. *Newt. Chron.*—Under *Paronomasia* some mention the derivation of moral qualities, *Ἠδονὴ voluptas*, ab *Eden* Heb. *i. e.* paradisus. *Ἀρετὴ virtus*, ab *Ἀρεῆς*. Mars. *Ἡρώες*, Heroes, ab *Herin* Heb. *Isai.* xxxiv. 12.

While others of the learned robe
Would break the patience of a *Job*. Dr. Swift.

Non equidem laudo est LITOTES, nec munera sperno. Farn.
i. e. reprehendo. i. e. lubens accipio.

Rhodi Romanis haud infesti; i. e. amicissimi.

Scr. Ex. But with many of them God *was not well*
pleased. 1 Cor. x. 5.

Ελάχιστος κληθήσεται ἐν τῇ βασιλείᾳ τῶν οὐρανῶν, *i. e. pro ni-*
hilo habebitur in ecclesiâ Dei. *Matth. v. 19.*

LITOTES (λιτότης *tenuitas*, a λιτός *tenuis*,) when a
word is put down with a note of negation, yet more
is signified than if we spoke affirmatively.

Pains, reading, study, are their just pretence;
And *all they want is spirit, taste, and sense.*

Prol. to Pope's Satyrs.

She did not, at my first approaches, *seem to have any*
aversion to me. *Speet. Vol. IV. No. 26.*

The number of those writers who can with any
justness of expression be termed thinking authors,
would not form a very copious library, though one were
to take in all of that kind, which both antient and
modern times have produced.

Fitz-Osborn's Letters, Vol. II.

A fonitu voces ONOMATOPOEIA fingit.

Bombalio; clangor; stridor; taratantara; murmur. Farn.

Scr. Ex. The noise of the rattling of the wheels,
and of the prancing horses, and of the jumping cha-
riots. *Nabum iii. 2.*

ONOM.

* ONOM. (nominis fictio ab ὄνομα nomen, et ποίω facio vel fingo,) a feigning a name, or imitating the voice or sound of the thing it signifies.—Thus Mr. *Pope* observes,

When the loud surges lash the founding shore,
The hoarse rough verse should like the torrent roar.

And elsewhere,
The faulchions *ring*, shields *rattle*, axes *sound*,
Swords *flash* in air, or *glitter* on the ground.

It is a great elegance, in many writers, to throw the sound of the things they write of over a whole line; thus we find *Virgil* sounding, as it were, the trumpet he speaks of.

Ære ciere viros Martemq; accendere cantu.

And again, expressing the very beat of the horses feet, as he supposes them moving on the ground.—

Quadrupedumque putrem sonitu quatit ungula campum.

There is something inexpressibly easy, and suited to an introduction, in these lines of *Lucretius*.

Avia Pieridum peragro loca, nullius ante
Trita solo: juvat integros accedere fontes,
Atq; haurire, juvatq; novos decerpere flores,
Insignemq; meo capiti petere inde coronam,
Unde prius nulli velarint tempora musæ.

Lucret. I ib. I.

Anti-

* The *Latins* have arma *stridentia*, tinnitus æris, balatus ovium, rugitus leonum, binnitus equorum, grunnitus porcorum; and the *Greeks* have their πολύφθοις θάλασσα.—With *Demosthenes*, the *Sybil* is said φιλιππίζειν, i. e. studiosa esse partium *Philippi*.—We have also ἰλλανίζειν, βγαίνειν, et gallinizat, germinizat, in *Latin*.

ANTIPHRAISIS voces tibi per contraria signat.

* *Lucus*: *sacra fames*: *Euxinus*: *Symphora*: *Parcæ*.

Farn.

Scr. Ex. Publish against *Jerusalem*, that *watchers* come from a far country. *Jer.* iv. 16.

By this figure, or rather by *Catachresis*, we have *μερδισαι την υβριν*, and other phrases of the like import.

ANTIPH.

* *Lucus* a *luceo*, signifies a light place, but is used for a grove or thick wood. *Euxinus* originally signifies hospitable, ab *εὖ* et *ξένος*, but here it denotes a rough and boisterous part of the sea near *Thrace*. *Ovid* says, *Dum miser Euxini littora sæva peto*. *Trist.* Lib. II. v. 55. *Symphora*, (*Συμφορὰ*) i. e. a *συμφίρω* *evenio*, quemvis eventum significat neque pro calamitate, aut infelici fortuna (nisi *συνεκδοκικῶς*) sumitur. *Parcæ*, ut vulgo dicitur, a *parco* quia *Parcæ*, (*Clotbo*, *Lachesis*, et *Atropos*) minime parcunt.

Καὶ Μοίρας καὶ Κῆρας ἐγείνατο ἡλεοποῖνος

Κλωθῶτι, Λάχισίντι, καὶ Ἀτρώπον αἵτι βροτῶσι. *Hes. Theo.* p. 44.

Parcæ mihi videntur dictæ *Latinis* a voce phæniciâ *פרי* rupit, fregit, unde dictæ *κρη*. *Parca* Dea quæ abrumpit filum, quod *Atropos* potissimum facere dicitur, sed non dissentientibus sororibus, omnes aliæ *Etymologiæ* ineptæ sunt quas licet quæras apud *G. J. Vossium* in *Etymologico*. *Clericus*.

Dives, ut nonnulli volunt, quia minime divus, et *bellum* quia minime bellum. *Eumenides*, the *Furies*, ab *ευμενης* mitis. *Benedic* Deo et moriere. *Job* ii. 9. *Convitiare* Deo tuo *Syr.* et *Ar.* versione, *ברך* et *benedicere* significat et multoties maledicere. *Gen.* xxiv. 35, xii. 3. 1 *Kings* xxi. 10. vel, ut quidam aiunt per *εὐφημισμὸν* quam figuram esse volunt, quâ odiosæ et ingratae boni ominis causâ gratis, iisque contrariis, vocibus efferuntur. Alii meliore sententiâ verba ejus interpretantur, nempe hujus vitæ misérias præsertim tam atroces et insuetas, non aliunde quam a Deo nato profecisse, suggerit ei ut, ab integritatis imaginatione propriæ desistens, vitæ malè actæ ingenuâ apud Deum confessione et detestatione iram ejus deprecatus, sese ad mortem subeundam compararet. *Gloss. Phil. Sacra*.

ANTIPH. (*Ἀντιφράσις* sermo per contrarium intelligendus, ab *ἀντί* contra et *φράσις* forma loquendi,) an Irony of one word, when a word, scornfully delivered, is understood by it's contrary.—As to say of a dwarf, what a *giant* have we here!

Dat CHARIENTISMIUS pro duris mollia verba
At bona verba precor: ne *sævi magna sacerdos*. Farn.

Scr. Ex. Solomon alludes to this way of speaking, when he says, *A soft answer turneth away wrath*. Prov. xv. 1.—Paul submissively answers *Festus*, *I am not mad, most noble Festus*, &c. Acts xxvi. 25.

CHAR. (*χαριεντισμός* lepos et venustas sermonis, a *χαριεντίζομαι* lepidâ urbanitate uti,) when we pleasantly deride a man in his anger, or strive to appease him with a smooth jest.

*Amidst the glories of so bright a reign,
What moves the great Atrides to complain?
'Tis thine, whate'er the warrior's breast inflames,
The golden spoil, and thine the lovely dames;
With all the wealth our wars and blood bestow,
Thy tents are crowded, and thy chests o'erflow;
Thus at full ease in heaps of riches roll'd,
What grieves the monarch? Is it thirst of gold?*
Iliad, Lib. II.

ASTEISMUS jocus urbanus seu scommma facetum est.
*Qui Bavium non odit, amet tua carmina Mævi,
Atque idem jungat vulpes et mulgeat hircos.* Farn.

Who

Who hates not living *Bavius*, let him be
(Dead *Mævius*) damn'd to love thy works and thee :
The same ill taste of sense would serve to join
Dog-foxes in the yoke, and sheer the swine. *Dryd.*

AST. (*Ἀστεισμός* urbanitas sine iracundiâ, ab *αστείζωμαι* urbanitate sermonis utor,) a civil jest without anger, or what we call the *Facetiæ* of discourse. Puns, equivocations, with the fallacies of sophistry, come under the denomination of this figure.

Thus, when a bulky man walks through the streets,
the poet wittily says of him,

When *Tadloe* treads the streets, the paviors cry
God bless you, Sir, and lay their rammers by.

The opinion itself of this necessity was not very
real, in the minds I would say, of the able men
amongst them: for that it was real in some of *our*
zealous British politicians, I do them the justice to believe.
Bolingb. Hist. of Eng.

Insultans hosti illudit SARCASMUS amare;
En agros metire jacens, hinc nuntius ibis
Pelidæ referens. Satia te sanguine Cyre. Farn.

Scr. Ex. Hail, King of the Jews. Matth. xxvii. 29.
—— *Thou that destroyest the temple, &c.*
Mark xv. 29.

SARC. (*Σαρκασμός* irrisio amarulenta, a *σαρκάζω* car-
nes more canum detrahare,) is not unlike an Irony,
but more malicious; for it shews a proud resentment
to those that are in affliction, or insults and derides a
dead

dead or dying person, with a sort of laughter mixed with bitterness.

*There then be first replies the chief to go,
With these sad tidings to his Ghost below;
Be gone—acquaint him with my crimes in Troy,
And tell my sire of his degen'rate boy. Pitt's Virg.*

*Lie there, Patroclus, and with thee thy joy,
Thy pride once promis'd of subverting Troy,
Thy fancied scenes of Ilion wrapp'd in flames,
And thy soft pleasures serv'd with captive dames.
Pope's Hom. Il. 16.*

Æthiopem lateremve lavare, PAROEMIA est. Farn.

*Lupum auribus teneo; i. e. incertus sum utrùm in-
ceptum peragam, veluti qui lupum auribus tenet.*

*Scr. Ex. Which strain at a gnat and swallow a
camel. Matth. xxiii. 24.*

PAR. (παροιμία proverbium, a παρὰ ad et ἵμος, i. e. ὁδός,
quasi passim per ora hominum vagans,) a proverbial
sentence, as, *many hands make light work.*

The parable or comparison differs only from a Me-
taphor in this, that it adds, *like to, as &c.* God is a
shield, *God is as a shield.*—Christ is a vine, *Christ is
like unto a vine.*

ÆNIGMA obscuris tecta est sententia verbis

* *Filiolas Cadmi profert Nilotis arundo:*

Quas ferit e Cnideo sepia distillans nodo. Farn.

D

Scr.

* Literas amatorias græcè scribit. *Nil. arund. pro calamo scripto-
ris per Met. Mat. fil. Cadmi pro literis græcis per Met. invent. sepia
pro*

Scr. Ex. † Out of the eater came forth meat, and out of the strong came forth sweetness. Judges xiv. 14.

ÆNIGMA (Ἄνιγμα occulta significatio alicujus rei, ab ἀνίτη obscure loquor,) an obscure Allegory, commonly called a Riddle.

‡ *Tell me (and you shall be my Apollo) in what country the breadth of heaven is extended no more than three ells?*

He that desires to be well acquainted with the elegance and majesty of figurative phrases in the sacred text, should read attentively the 5th chapter of the book of *Judges*, - 2 *Sam.* xxii. *Is.* i. *John* xvii. 2 *Cor.* xi. 1 *Cor.* xv. *Acts* xxiv. with many other parts of the holy writings, and he will soon be convinced they so far outshine the meaner phrases of human composition, that, whenever mixed amongst them, they will appear like so many precious gems amongst stones of an inferior value.—The serious young reader will also find a most beautiful variety of emblems, parables, and allegories. “Symbolorum autem

pro atramento per Met. Mat. e Cnid. nod. e calamo scriptoris quibus Cnidus maximè abundat; vel, ut alii volunt, ex amatoris calamo scripto quia Cnidus arridebat Veneri.

† This was proposed at *Sampson's* marriage feast; for the Ancients, at their feasts and computations, proposed Ænigmas, which they called γέροι, and gave rewards to those who solved them. The scholiast on *Aristophanes* defines the convivial question, παρόιον ζήτημα. *Athenæus de Deipnosophistis* is a learned treatise, and very entertaining on the subject.

‡ The Critics are not agreed whether the *ulna* was an ell or a cubit; if we suppose it to mean a cubit, it will agree with the measure of the globes now in use; or if an ell, the globes used by the Ancients might be of that size. *Mart. Virg. Bucol.* 3.

tem (in S. S.) variæ sunt species; typi, ænigmata, proverbia, parabolæ, fabulæ, allegoriæ, emblemata, hieroglyphicæ, &c." See Gale's *Philosophia generalis* Lib. I. 105.

Prov. i. 6. alludes to the ænigmatical manner of conveying instruction amongst the *Hebrews*. The *Greeks* handled their philosophy in the same way, as may be seen from *Clem. Alex.* Lib. I. *Jamb. Life of Pythag.* *Sen.* Ep. 59.

SECT. IV. *SCHEMATA vel FIGURÆ dictionis in eodem sono.

EJusdem fit EPIZEUXIS repetitio vocis.

Ab! Corydon, Corydon, me, me, bella, horrida bella. Farn.

In fine dictionis. Titius Annius *ad illam* pestem *comprimendam, extinguendam, funditus delendam*, natus esse videtur.

Scr. Ex. *Awake, awake*, put on strength, O arm of the Lord; *awake*, as in the antient days. *Is.* li. 9.

The waters saw thee, O God, the waters saw thee, and were afraid. *Pf.* lxxvii. 6.

D 2

EPIZ.

* Σχῆμα, which implies the habit or cloathing of the body, is metaphorically used for the fashion and dress of language; a Trope is the change of a particular word, and a rhetorical scheme, or figure, is changing a sentence from its plain and simple order, and repeating words with such improvement and advantage, as elevates the sense, and makes the meaning more comprehensive: these are commonly called *fine turns*; their grateful sound graces the composition, and, by a sweet cadence in the period, they are peculiarly pleasing in discourses of wit and humour.

ΕΠΙΖ. (ἐπιζεύξεις adjunctio, a ἐπιζεύγνυμι conjungo,) a figure where a word is repeated by way of emphasis: it is likewise the repetition of part of a word in the beginning, or of part in the end of a sentence.

O horror! horror! sacrilegious fires
Devour our groves: *they blaze, they blaze*, O sound
The trump again; recall the prince, or all
Is lost! *Caradæacus*.

And Oh! *the last, last*: what? can words express?
Thought reach? *the last, last*—silence of a friend.
Night-Thought 2.

Est ANADIPLOSIS quoties ex fine prioris
Membri, principium fit dictio prima sequentis. *Farn.*

Pierides vos hæc facietis maxima Gallo:
Gallo, cujus amor tantum mihi crescit in horas.

Scr. Ex. For whether *we live, we live unto the Lord*,
and whether *we die, we die unto the Lord*. Rom. xiv. 8.

ΑΝΑ. (ἀναδιπλωσις, reduplicatio, ab ἀναδιπλόω reduplico,) a figure whereby the word or sound of the first clause is repeated in the beginning of the next.

Yes! my *Astyanax*, we'll go *together*;
Together to the realms of night we'll go.

Mercy and providence! O *speak to it*,
Speak to it quickly, quickly speak to me. *M. Bride.*

—cuts down

The fairest bloom of *sublunary blifs*,
Blifs! sublunary blifs! proud words and vain.

Night-Thought 1.

Con-

Continuâ serie est repetita gradatio CLIMAX.

Quod lubet id licet his, et quod licet id satis audent;

Quodq; audent faciunt, faciunt quodcunq; molestum est.

Farn.

Scr. Ex. He that *receiveth* you, *receiveth* me; and he
that *receiveth* me, *receiveth* him that *sent* me. Mat. x.

40.—*Vide* Rom. v. 3, 4, 5.

CLI. (κλίμαξ scala, gradatio, a κλίνω. p. p. κεκλιµι,) when each part of a sentence, arising above the former, begins with that which ended the former, making the last word a step to a further meaning.

His industry created virtue, *his* virtue praise, *his* praise renown, *his* renown glory, *his* glory envy.

We sometimes find the sense advancing without a strict Climax, and then it is called *Incrementum*; when the sense is gradually heightened, it is called *Anabasis*; when it falls or decreases, it is called *Catabasis*, or descension.

Wise if a minister; but if a king,

More wise, more just, more learn'd, more ev'ry thing.

Pope's Ep.

Dat varium sensum voci ANTANACLASIS eidem.

Quis neget Æneæ magnâ de stirpe Neronem?

Sustulit hic matrem, *sustulit* ille patrem. *Farn.*

Dum *vivimus* *vivamus*. Plato interrogatus quâ respublica beata fieret, respondisse dicitur; si aut qui *sapiunt* imperare, aut qui imperant *sapere* discant.

Scr.

Scr. Ex. Let the * *dead* bury their *dead*.

Mat. viii. 22.

If thou draw out *thy* † *soul* to the hungry, and satisfy the *afflicted soul*. If. lviii. 10.

ANTAN. (Ἀντάνακλασις, ab ἀντὶ contra, et ἀνακαλίω revoco,) when a word repeated is not understood in it's first meaning, but has a different or contrary acceptation. This figure was common among the ancient writers, but is not so frequent with the moderns; what commonly are called puns may be referred to this figure.

Altho' his horse had been of those
That fed on *man's flesh*, as fame goes,
Strange food for horse! and yet, alas!
It may be true, for *flesh is grass*. Butler's Hudib.

Estque PLOCE, *Corydon*, *Corydon* est tempore ab illo.

Farn.

Scr. Ex. Is he not rightly named *Jacob* (ιακωβ *Jacob*, a supplanter,) for he hath *supplanted* me these two times. Gen. xxvii. 36.

‡ PLOCE (πλοκή nexus aut contextus, a πλέω necō,) a figure when a word, by way of emphasis, is so repeated

* *Sine ut mortui*, &c. increduli similes mortuis qui se præstant hominibus morigeros, et in habenda mortuorum curâ frustra et inutiliter se occupant, deum autem prætereunt.

† Si deprompseris famelico *animam tuam*, et *animam afflictam* satia-
veris. Ubi *anima* pro beneficentia vel commiseratione. Vid. *Heb. Bib.* in loco.

‡ "There is scarce an author indeed of any note amongst the An-
cients, that has not, in some part or other of his writings, tried his
"genius

peated that it denotes not only the subject but the quality of the thing; as, his *wife* is a *wife* indeed.

By outward forms let's not be cheated,
An *afs* shou'd like an *afs* be treated. *Gay's Fab.*
When *men* were *men*, and not *afham'd* of heav'n.
Night-Thought 9.

Diversis membris frontem dat ANAPHORA eundem
Ter conatus ibi collo dare brachia circum,
Ter frustra comprehensa manus effugit imago. *Farn.*
Sic oculos, *sic* ille manus, *sic* ora movebat.

Vir. 3 Æn.

Scr. Ex. Whom they have loved, and whom they have served, and after whom they have walked. *Jer. viii. 2.*

Charity suffereth long and is kind, *Charity*, &c.

I Cor. xiii. 4.

ANAPH.

“genius at a conceit, as it is remarkable that there is one in particular
“which runs through almost the whole set of *Roman* Classics. The
“first who appears to have started it, is that venerable censor, CATO
“the elder; who in a grave speech, recorded by *Livy*, taking notice of
“those fine statues that had been lately transported from *Italy* after the
“conquest of *Greece*, expresses his concern; Næ illæ magis res nos ceperint, quam nos illas. HORACE was so well pleased with this witticism, that he has translated it into one of his Epistles: Græcia capta ferum victorem cepit, et artes intulit agresti Latio. And even the majestic VIRGIL could not secure himself from the infection of this contagious ambiguity: Num capti potuere capi. A quibble which was afterwards taken up by QUINTIUS CURTIUS, though it seems to be somewhat damaged in passing through his hands: Plures captivi (says that historian, speaking of *Alexander's* victory) quam qui ceperint erant. It is the business therefore of criticism to root out a weed which the best, as well as the worst soil, it seems, is so strongly disposed to produce.” *Melmouth's Translation of Tully's Letters*, Vol. I. Lib. iv. p. 403. *Spect. I. N° 61.*

ANAPH. (Ἀναφορὰ relatio, ab ἀναφίω refero, quod eundem sonum in principiis diversarum sententiarum referat,) a figure that is much used in the decorations of eloquence and poetry, when several clauses, or sentences, begin with the same word or sound.

He pines, he sickens, he despairs, he dies. Add. Cato.

*By the bright circle of the golden sun,
By the brief courses of the errant moon,
By the dread potency of every star. Mason's Carac.*

*Ev'n silent night proclaims my soul immortal;
Ev'n silent night proclaims eternal day. N. Thought 1.
Vide Hume's Ess. Vol. I. Ess. 19.*

— Home is the resort
Of love, of joy, of peace and plenty, where,
Supporting and supported, polish'd friends,
And dear relations, mingle into bliss.

Complures clausos concludit EPISTROPHE eodem
Dicto. Crede mihi, si te quoque pontus haberet:
Te sequerer, conjux, et me quoque pontus haberet.

Farn.

Ejus voluntatibus non solum cives assenserint, socii
obtemperarint, hostes obedirint, sed etiam venti tempestatesq; obsecundarint, pro Pomp.

Ὅτι ἡμεν ἰσραηλῖταις ὡς ἰσραηλῖταις ἐλάλουν, &c. 1 Cor. xiii. 11.

Scr. Ex. Are they *Hebrews*? so am I. Are they
Israelites? so am I, &c. 2 Cor. xi. 22.

EP. (Ἐπιστροφὴ conversio, ab ἐπιστρέφω converto,) the repetition of the same word or sound in divers parts of a sentence.

For

For I am sick, and capable of fears,
Oppress'd with wrongs, and therefore full of fears,
A widow, husbandless, subject to fears,
A woman, naturally born to fears.

Shakespear's King John.

SYMPLOCE eas jungit complexa utramq; figuram.

Quam bene, Caune, tuo poteram nurus esse parenti?

Quam bene, Caune, meo poteras gener esse parenti?

Farn.

*Quis legem tulit? Rullus. Quis majorem populi
partem suffragiis privavit? Rullus. Quis comitiis
præfuit? idem Rullus. Cic. pro lege agr.*

*Scr. Ex. Let Israel now confess that he is gracious,
and that his mercy endureth for ever; let the house of
Aaron now confess that his mercy endureth for ever.*

Pf. cxviii. 3.—Gen. xviii. 25.

SYM. (Συμπλοκή complexio, a συμπλέω connecto.) It
is a figure which elegantly closes a period; it joins
ANAPHORA and EPISTROPHE, and is when several
sentences or clauses begin and end alike.

*Can the host of heaven help me? Can angels help
me? Can these inferior creatures help me?*

*Can honor set a leg? No; or an arm? No; or take
away the grief of a wound? No, &c.*

Shakesp. Hen. IV.

Incipit et voce exit EPANALEPSIS eadem.

Pauper amet caute, timeat maledicere *pauper*. Farn.

Scr. Ex. Rejoice in the Lord alway, and again I say
rejoice. Phil. iv. 4.

EPAN. (Ἐπανάληψις repetitio, ab ἐπαναλαμβάνω repeto,
vel epilogum facere,) a figure when a sentence is be-
gun and ended with the same word; it inculcates with
much grace, and gives weight to things of import-
ance.

In vain they offer, and require *in vain*. M. Bride.

Sweet is the breath of morn, her rising *sweet*.

Par. lib. iii.

Prima velut mediis, mediis ita EPANADOS ima

Consona dat repetens: *Crudelis* tu quoq; *mater*,

Crudelis mater magis, an *puer improbus ille*?

Improbus ille puer, *crudelis* tu quoq; *mater*.

Gratiam qui *refert*, *habet*; et qui *habet*, in eo, *quod habet*,

refert. Cic. pro Plaut. Farn.

Scr. Ex. He that is of God, beareth God's words: ye
therefore *bear them not*, because ye are not of God.

John viii. 47.

EPAN. (Ἐπαναδός regressio, ab ἐπὶ et ἀναδός ascensus,
quia per eadem recurrimus verba, ordine inversâ le-
gentes,) a figure when the words of a sentence are in-
verted,

verted, or the same sound or word is twice repeated in the same sentence.

Whether the worst, the child accurst,

Or else the cruel mother?

The mother worst, the child accurst,

As bad the one as th' other.

Swiftly to life and light triumphant flies,

Again for freedom fights, again for freedom dies.

Caractacus.

Get place and wealth, if possible, with grace;

If not, by any means, get wealth and place.

ESTO POLYPTOTON vario si dictio casu

Consonet: *Arma armis, pede pes, densusq; viro vir.* Farn.

Littora littoribus contraria. Virg. Æn. 4.

Scr. Ek. Thou, O King, art a King of Kings.

Dan. ii. 37.

Ἐγὼ διὰ νόμου νόμῳ ἀπέθανον. Gal. ii. 19.

Frequens est Polypt. apud Hebræos; nempe *volucres avium, vanitas vanitatum, sanctitas sanctitatum.*

POLYP. (Πολύπτωτον variatio casuum, a πολὺς multus et πῶσις casus, quia voces ejusdem thematis ceu originis aliâ atque aliâ terminatione repetuntur,) a figure when several cases of the same noun, or tenses of the same verb, are used in conjoined clauses.

Observe how *system into system* runs. Pope's Essay.

Arms meet with arms, fauchions with fauchions clash,

And sparks of fire, struck out from armour, flash.

Garth's Disp.

To whom thus *Zepbon* answering *scorn with scorn*,
Think not, revolted spirit! thy shape the same.

Milton.

Voce parum mutatâ alludit significatum
PARANOMASIA. Tu *prædo* non *prætor*. Farn.

Ἐκ τῆ οὐρανὸν γίνονται ἐρεῖν. Παθήματα μαθήματα, quæ nocent
docent.

Scr. Ex. Tu es *Petrus*, et super hanc *petram* ædifi-
cabo. *Matth.* xvi. 18.

שלום (*Shelomoh*) erit nomen ejus nam * שלום (*Sbalom*)
pacem et tranquillitatem ponam in *Israele* ejus diebus.
1 *Paral.* xxii. 9.

PARON. παρανομασία agnominatio, a παρὰ juxta et
ὄνομα nomen,) when words of like sounds, but different
significations, are affectedly used; as,

— who *dares* greatly *dies* greatly.

Many of these figures, unless used with much
judgment and delicacy, will appear rather blemishes
than beauties in a modern style; *Tully's* expression,
“in gremio mimarum et mentem et mentum depo-
neres,” in this age, seems too much in the punning
strain.

Sect.

* *Sbalab* is of the same signification with *SHALAM*, *quievit*, *pacifica-
vit*, *quietus*, *pacificatus fuit*, *Pf.* cxxii. 6; which is frequently rendered
ἡσυχία in the *Septuagint* (1 *Thess.* v. 13. *Rom.* xii. 18.) or ἡσυχνοποιεῖν
(*Col.* i. 20) in pace degere, or pacem constituere: et ἡσυχνοποιεῖς pacis con-
ciliator, vel qui est ingenio pacis amante, the same as *SHILOH*, in *Hebrew*,
signifying a *SAVIOUR*.

Seet. V. FIGURÆ SENTENTIÆ
ad explicationem.

RES, loca, personas, affectus, tempora, gesta,
Exprimit, atque oculis quasi subjicit *HYPOTYPOSIS.* *Farn.*

Scr. Ex. A description of famine. *Lam. iv. 8.*

They that were brought up in scarlet embrace dung-hills, their visage is blacker than a coal, they are not known in the streets: their skin cleaveth to their bones; it is withered, it is become like a stick.

See the descript. of a Storm, *Pf. cvii.*

HYPOT. (ὑποτύπωσις, informata descriptio, ab ὑποτυπῶω delineo, vel summariâ figurâ designare; ὑποτυπῶωσις ἔχει, *bold fast the form of sound words*, 2 *Tim. i. 13.*) a figure which paints things, and represents images, to the understanding with as much evidence as if they were really present; such are the comparisons of poets, which they take from rivers, mountains, &c.

— Thus Sir *John Denham* on the river *Thames*.

O could I flow like thee, and make thy stream
My great example, as it is my theme!
Tho' deep, yet clear; tho' gentle, yet not dull;
Strong, without rage; without o'erflowing full.

Description of *Vulcan's* palace. *Pope's Hom. lib. 18.*

Mean while the silver-footed dame
Reach'd the *Vulcanian* dome, eternal frame,
High,

*Higb, eminent amid the work divine,
Where heaven's far-beaming brazen mansions shine;
There the lame architect the goddess found
Obscure in smoke, his forges flaming round.
While bath'd in sweat, from fire to fire he flew,
And puffing loud the roaring bellows blew.*

Vid. *Macbeth's Dagger* in *Shakesp.*

When the character of a person is drawn, it is called **CHARACTERISMUS**: when things distant and past are represented, it is named **EIKON**, or image.

Explicat, oppositum addens **PARADIASTOLE**:
Obumbrat virtutem fortuna; tamen non obruit illam.

Farn.

Non formosus erat, sed erat facundus Ulysses.

Scr. Ex. We are troubled on every side, yet not distressed; we are perplexed, but not in despair; persecuted, but not forsaken, &c. 2 Cor. iv. 8. Job. xix. 26.

PARAD. (*Παραδιαστολή* separatio, a *παραδιατίλλω* disjuncto,) a figure which joins things which seem to have the same import; and then shews how much they differ, by subjoining to each it's proper meaning, which gives the orator an opportunity to set the virtues of men in a clear light, or to conceal their imperfections.

She was exceeding pale, but there was a certain elegance in her features, and something so peculiarly charming in her air, that triumphed over her indisposition.

Mrs. Rowe's Letters, p. 2.

Opposita

Opposita ANTIMETABOLE mutat dicta:

Poema est pictura loquens: mutum pictura poema. Farn.

Esse oportet ut vivam, non vivere ut edam.

Scr. Ex. For the children ought not to lay up for the parents, but the parents for the children. 2 Cor. xii. 14.

ANTIM. (Ἀντιμεταβολή ex adverso mutatio ex ἀντι et μεταβάλλω inverte,) when a sentence is inverted to confute the adversary; or when words, in the same sentence, are changed into different cases or persons.

'Tis my belief that women *want but ways*
To praise their deeds, but men want deeds to praise.
The Coxcomb, B. and Fletch.

Death has no dread, but what frail life imparts;
Nor life true joy, but what kind death improves.
Night-Thought 4.

Librat in ANTITHESIS contraria et ENANTIOSIS.

Alba ligustra cadunt, vaccinia nigra leguntur. Farn.

Flectere si nequeo superos, Acheronta movebo. Virg.

Rudem peritus, doctus indoctum, senex aggredere juvenem.
 Buchan. Bapt.

Scr. Ex. It is sown in corruption, it is raised in incorruption; it is sown in dishonor, &c. 1 Cor. xv. *Vid.* 2 Cor. vi. 7.

ENAN.

* **ENAN.** (Εναντιώσις repugnantia, ab ἐναντίος adversus, vel oppositus,) is to amplify and illustrate by contraries; when contrary epithets serve as shades to set off the opposite qualities of each other; or when we speak that by a contrary, which we would have understood as an affirmation.

With him the present still some virtues have,
 The vain are sprightly, and the stupid grave;
 The slothful negligent, the foppish neat;
 The lewd are airy, and the shy discreet. Gar. Disp.

SYNOCEIOSIS duo dat contraria eidem: ..
 Tam quod adest, desit, quam quod non adsit, avaro. Farn.

Δωρα ἰχθῆων ἀδωρα. Soph.

Scr. Ex. There is that *scattereth*, and yet *increaseth*;
 and there is that *with-holdeth* more than is meet; but it
tendeth to poverty. Prov. xi. 24.

SYN. (Συνουσιώσις conciliatio, a συνουσία concilio,) a reconciling things that differ, or when contrary qualities are attributed to the same person or thing. A dissembler studies to over-reach as well *them that trust him, as them that trust him not.*

All

* *Comparata* possunt esse ejusdem speciei adeoque *Antitheta*. Habet avunculum C. Septitium, quo *nihil verius, nihil simplicius, nihil candidius, nihil fidelius novi.* Plin. lib. ii. Ep. 9.

Comparata argumenta simplicia tum consentanea tum dissentanea. *Similia*, quæ in aliqua re absolute conveniunt: I will make thy seed *as the dust of the earth*, so that if a man *can number the dust of the earth, then shall thy seed be numbered.* Gen. xiii. 16. Posterioris generis pleræq; similitudines apud authores.—Whose hope shall be cut off, and *whose trust shall be a spider's web.* Job viii. 14.

All nature is but art, unknown to thee,
 All chance direction, which thou canst not see. Pope's Es.
 Life we think long and short, death seek and shun.
 Night-Thoughts.

OXYMORON *iners erit ars, concordia discors.* Farn.
Strenua nos exercet inertia. Tu non inventa reperta es.

Scr. Ex. But she that liveth in pleasure is dead while
 she liveth. 1 Tim. v. 6.

OXY. (ὀξύμωρον acutè fatuum, ab ὀξύς acutus et μωρός
 ineptus, nempe acutum dicitur, quod fatuum prola-
 tum videtur,) when the same thing is denied of itself;
 or when an opposite epithet is added to the same
 word.

Eternity! thou pleasing dreadful thought. Ad. Catò.
 Cowards die many times before their deaths.
 The valiant never taste of death but once. Jul. C.
 — Ye brainless wits. Night-Thought 1.

SECT. VI. FIGURÆ SENTENTIÆ ad probationem et refutationem.

PROPOSITI reddit causas ÆTIOLOGIA.
 Sperne voluptates: *nocet empty dolore voluptas.*
 Farn.

Scr. Ex. I am not ashamed of the gospel of Christ,
 for it is the power of God unto salvation. Rom. i. 16.

ÆTI. (Αἰτιολογία causæ redditio, ab αἰτιολογίῳ rationem reddere,) is giving a reason for the thing laid down, or unfolding the causes of what we propose. This figure is frequently used in arguments of admonition and reproof.

For although God may, in his abundant mercy, join our eternal and temporal interest, yet *we cannot, without breach of his holy commandment, equally intend both; we must first seek the kingdom of God, and then we may hope that the blessings of this life shall also be added unto us.* Smallridge's Sermons.

Lean not on earth, 'twill pierce thee to thy heart:
Guard well thy thought: *our thoughts are heard in heaven.* Night-Thought 3.

Arguit allatam rem contra INVERSIO pro se:
Imo equidem, neque enim si occidissem, sepelissem.

Scr. Ex. *Abab* said, art thou he that troubleth *Israel*? And he answered, *I have not troubled Israel, but thou and thy father's house, in that ye have forsaken the commandments of the Lord.* 1 Kings xviii. 18.

INVER. (Ἀντιρροπή,) the inverting of argument, where the orator makes that for his advantage which was alledged against him.

Many things, by living long, we see, we never wished to see, and, as probably, many things we wished, but scarce hoped to see; *but are we exempt from*

*from this in youth, more than in old age? Do not men,
in all ages, see things happen that displease 'em?*

Loggan's Tull. de Senect.

Anticipans quæ quis valet objecisse PROLEPSIS,
Diluit. *Hic aliquis mihi dicat, cur ego amicum
Offendam in nugis? hæ nugæ seria ducent
In mala derisum semel acceptumq; sinistrè.* Farn.

Scr. Ex. St. Paul anticipates the false opinion of
some, by assuring them that the work of grace is
God's mere free will.—Thou wilt say then unto me,
why doth he yet find fault? For who hath resisted
his will? *Nay, but, O man, who art thou that replies
against God, shall the thing formed, &c.* Rom. ix. 19.
iii. 1.

* PROL. (προληψις anticipatio, ex προ ante et λαμβάνω
capiō,) when we obviate or start an objection our-
selves against what we know will be objected to the
thing we affirm, desire, or advise, and give an answer;
and for that reason it may be called *Præmunitio*.

If it should be objected that eloquence is the single
science requisite for the orator;—*I answer, in the first*

F 2

place,

* Ad hanc figuram, pertinent 1. *Hypophora* (ὑποφωρα) obiectio, (ab
ὑποφείρω,) cum qui loquitur sibi respondeat; objectionem proponit cu-
jus signa fere hæc sunt, *etsi, licet, quanquam, at dicet aliquis;* congruit
quam maxime ad orationem incipiendam vel confirmandam. *Quid igitur
dicemus? manebimus in peccato ut gratia abundet? absit.* Rom. vi. 1.
Antihypophora (ab ἀνθυποφείρω per sermonis exceptionem objicere) est
ratio adversarii objectioni respondentis, cujus signa fere hæc sunt,
respondeo ad hunc modum, tamen ut inquam ego. Et dixit Zion derelin-
quit me Dominus, et Dominus oblitus est mei. Responsio sequitur,
An oblivisci potest mulier sætūs sui, &c. Is. xlix. 15.

place, there will always be a remarkable difference in the manner of applying what we take up, &c.

Fitz-Osborn's Letters.

Thou sayst I preach, Lorenzo! 'tis confess. N. Thought 2.

Plane aut dissimulans permittit EPITROPE factum,
Credo equidem, neque te teneo, neque dicta refello. Farn.

Leno sum fateor, pernicies communis adolescentum; perjurus, pestis, tamen tibi a me nulla orta est injuria.

Scr. Ex. Rejoice, O young man, in thy youth, and let thy heart cheer thee, &c. Eccles. xi. 9. Jos. xxiv. 15.

EPIT. (Επιτροπή permissio, ab επιτρέπω permitto,) when, to gain some point, the writer, seriously, or in pretence, grants what he might deny.—It is frequently used to set before wicked men the consequence of their wickedness; or to move an enemy, and set before him the horror of his cruelty.

Let it be granted, that the good man's expectation of future bliss proves a fiction, and christianity a meer delusion; he shall be insensible of remorse, or shame for his credulity, and shall lie down as gloriously with the clods of the valley, and sleep as sweetly, in his primitive dust, as the profligate and infidel. Mrs. Rowe's Letters.

—Thus the concession of *Dido* in *Virgil*.

The nuptials he disclaims, I urge no more;
Let him pursue the promis'd Latian shore.
A short delay is all I ask him now;
A pause of grief, an interval of woe.

Scel.

Sect. VII. FIGURÆ DITIONIS ad
amplificationem.

AD summum ex imo gradibus venit INCREMENTUM :

*Non plebs prava jubens, solida nec mente tyranni,
Vis fera dimoveat justum, non turbidus Auster
Fulminei non dextra Jovis, non si ruat orbis.* Farn.

Scr. Ex. Blessed is the man that hath not walked in the
counsel of the ungodly, nor stood in the way of sinners, &c.
Ps. i. 1.

INCREM. (ab increasco gr. ἀναβασις,) an amplification
made without a strict *climax*, or when words, in force
of signification, rise from the lowest to the highest
pitch; κατάβασις, or *Decrementum*, is the reverse. He
first set upon him with reproachful words, afterwards as-
saulted him with weapons, then wounded him, and last of
all did most miserably murder him. This figure is finely
illustrated, N^o 4. *Night-Thought*.

Verba SYNONYMIA addit rem signantia eandem :

*Enses et gladii. Superatne et vespicitur aurâ
Ætherea, nec adhuc crudelibus occubat umbris?* Farn.

Non feram, non patiar, non sinam. Cic. in Cat.

Scr. Ex. Enter not into the path of the wicked, and go
not in the way of evil men. Prov. iv. 14.

SYN.

SYN. (Συνώνυμα nominis communio, a σὺν simul et ὄνομα nomen,) when divers words, signifying the same thing, are brought together by way of amplifying, or demonstrating more fully the dignity and importance of the subject.

To clasp the gallant *Dumnorix*, and stile him
My friend, my benefactor, and preserver.

Glover's Boadicea.

Diversas specie res multas congerit HIRMOS.
Grammaticus, rhetor, geometres, pictor, aliptes *
Augur, Schænobates, medicus, magus, omnia novit. Farn.

Nam quis hæc simul universa perpati possit, *timorem, morbum, senectutem, contumeliam, inopiam, vim?*

Scr. Ex. Because the daughters of Zion are haughty, and walk with stretched forth necks, and wanton eyes, walking and mincing as they go, &c. Isa. iii. 16.

HIRM. (Ἑρμῶς nexus, series, ab ἤγω necto,) rehearsing the same matter through many species, or forms of words.

The pleasures of conversation, the endearments of friendship, the solid satisfactions of virtue and benevolence, are more or less in every man's power. Seed's Sermons, Vol. I. Sermon 15.

When

* *Aliptes*, which in the common dictionaries is called a Chirurgeon, means the persons who prepared the bodies of the athletic combatants by unctions, and other proper methods, for rendering them vigorous and active in their athletic exercise.

When the words are epithets it is usually called *congeries*. He was furnished with mischief, *malicious*, *proud*, *arrogant*, *subtle*, and *cruel*.

Who by a wretched will betray'd
A loving, innocent, believing maid.

Ov. Ep. Pb. to Dem.

Rem circumloquitur per plura PERIPHRAISIS unam.
Trojani belli scriptor; *Chironis alumnus*. Farn.

Fabricator mundi, pro Deo; *Veri Dei cultor*, pro Christiano.

Radiis juga subdita matutinis, i. e. the eastern country.
Occiduo quæ littora sole tepefcunt, i. e. the western country. Ovid.

Et jam summa procul villarum culmina fumant,
Majoresq; cadunt altis de montibus umbræ. Vir. i. e. near sunset.

Scr. Ex. Knowing that *shortly I must put off this tabernacle*, i. e. I must soon die. 2 Pet. i. 14.

Πρὸς τὰς περὶ Μάρθαν καὶ Μαρίαν. Jo. xi. 19.

PERIPH. (περίφρασις circumlocutio, a περιφράζω circumloquor,) to multiply the graces of description, or to avoid a trite manner of expression, and to give a more pleasing idea to the mind, uses many words where few might serve.

And now *the pale-fac'd empress of the night*
Nine times had fill'd her orb with borrow'd light.

Can. to Mac. Ov. Ep.

HEN-

HENDYADES fixum dat mobile, et in duo solvit
Unum. *Auro et pateris. Chalybem frænosq; momordit.*

Farn.

Scr. Ex. They sat in the *region and shadow* of death,
i. e. shady region. *Mat. iv. 16.*

* HEND. (*Barbarè pro τὸ διὰ δύοῦν, i. e.* unum per-
duo,) a figure whereby we use two substantives in-
stead of the substantive and it's epithet.

Whose temper resembles that *blackness of darkness*
to which he is reserved. *Seed's first Sermon.*

Quærit EROTESIS poterat quod dicere recte.

Creditis avectos hostes? an ulla putatis

Dona carere dolis Danaum? sic notus Ulysses? Farn.

Scr. Ex. Hast thou an arm like God? Or canst thou
thunder with a voice like him? *Job xl. 9.*

† EROT. (*Ερώτησις* interrogatio, ab *ἐρωτάω* interro-
go,) a figure wherein, by earnestly asking a known
question,

* Abstractum pro concreto ceu substantivum pro adjectivo *Hebræis*
ponitur.

Abominatio *Ægyptorum* est omnis pastor. חֲעֻבָּת. *Gen. xli. 34.*

Duo substantiva in statu regiminis posita, modo prius modo posteri-
us loco est adjectivi. Et eris in patrem *multitudinis gentium.* רַבְּמֵן נִים
i. e. multarum gentium. *Gen. xvii. 5.*

Posterior loco adjectivi. Perde *catervam arundinis.* חֲרֹחַ קָדָה.

Non nudum concretum in se sed ipso subiecto continuato *Hebræo-*
rum more per abstractum intelligitur. אֱמִינִים *fidelitates, i. e.* fideles
homines.

† *Quintilian* says, majorem vim accipiunt commutatione figuræ;
ut, *Usque adeo mori miserum est?* acrius enim hoc quàm per se.

— mors misera non est. *Quintil. Inst. Orat.*

question, we aggravate the matter, and affirm or deny with more earnestness.

*And is there found a wretch so base of mind,
That woman's powerful beauty dares condemn?
Exactest work of heaven!—He ill deserves,
Or love, or pity: friendless let him see
Uneasy tedious hours, despis'd, forlorn,
A stain of human race. Cyder.*

*What is the mighty breath, ye curious say,
Which, in a language rather felt than heard,
Instructs the fowls of heaven, &c. Thom. Seasons.*

And again, after describing the manner of destroying bees, to get the product of their summer's labor, he proceeds,

And was it then for this ye roam'd the spring, &c.

Concitat ECPHONESIS et EXCLAMATIO mentem.
Heu pietas! heu prisca fides! prô vana voluptas. Farn.

*Scr. Ex. Oh the depth of the riches both of the wisdom
and knowledge of God! how unsearchable are his judgments,
and his ways past finding out! Rom. xi. 33.*

ECPH. (Ἐκφώνησις exclamatio, ab ἐκφώνειν exclamo,) a violent expression of the mind in transport and concern, occasioned by admiration, derision, imprecation, intreaty, or despair;—which at the same time makes a suitable impression on the affections of the audience.

*O! my soul, what an irresistible attractive is here!
what a most worthy object of thy most fervent affection!
shall now every glittering joy become a rival to this tran-
scendently beneficent being, and rob thee of thy glory!*

Hervey on the starry heavens.

Narratæ subit et rei EPIPHONEMA probatæ:
Tantæ molis erat Romanam condere gentem. Farn.

*Scr. Ex. Seeing then all these things shall be dissolved,
what manner of persons ought ye to be, &c.* 2 Pet. iii.

II.

EP. (Ἐπιφώνημα acclamatio, ab ἐπιφωνέω acclamo, vel dictum aliquid iis quæ dicta sunt cum acclamatione adjungere,) after a thing is declared, a lively remark is added by way of note, or moral reflexion, which impresses the thing related on his memory, and closes the discourse to the satisfaction of the reader.

*From hence let fierce contending nations know
What dire effects from civil discord flow.*

Est EPANORTHOSIS positi correctio sensus:
O clementia, seu potius patientia mira! Farn.

Incommodè hercule. C. *Imo enimvero infelicitè.*

Ter. Eun.

*Scr. Ex. I laboured more abundantly than they all:
yet not I, but the grace of God in me.* 1 Cor. xv. 10.

EPANOR.

EPANOR. (Ἐπανόρθωσις correctio, ab ἱπανορθωω corrigo,) when the writer, by calling back his own expression, and correcting it as too weak, pleasingly surprizes the reader, and prevents objections; or a word corrected before it be spoken, and something more graceful and significant inserted in it's stead.

The sun beheld it.—*No, the shocking scene
Drove back his chariot.* Night-Thought 4.

APOSIOPESIS senſa imperfecta relinquit :

Quos ego :—ſed motos præſtat componere fluctus. Farn.

De noſtrum enim omnium.—Non audeo totum dicere.

Cic. *pro Milan.*

Scr. Ex. My ſoul is ſore vexed, *but thou, O Lord, how long ?*—— Pf. vi. 3. *i. e.* how long wilt thou delay to comfort me, and take away the occaſion of my grief? *Vid.* 2 Cor. xii. 6.

APOS. (Ἀποσιώπησις reticentia, ab ἀπό et σιωπάω,) when, through ſome warm affection, or diſturbance of mind, or to prevent an expreſſion of an indelicate or an invidious nature, we ſuddenly ſuppreſs the diſcourſe in a diſconcerted mood.

—— Poſterity

Shall to thy tomb, with annual reverence, bring
Sepulchral ſtones, and pile them to the clouds.

Whilst mine—— Caractacus.

By this figure the poet paſſes off the circumſtances of *Dido's* killing herſelf.

*Dixerat—— atque illam media inter talia ferro
Collapſam adſpiciunt.*

Consulit addubitans quid agat dicatve APORIA.
Quid faciam? roger anne rogem? quid deinde rogabo?

Farn.

*Scr. Ex. Whither shall I go then from thy spirit? or
 whither shall I go then from thy presence? Ps. cxxxix. 6.*

APOR. (*Ἀπορία* anxietas, addubitatio, vel inopia
 consilii, ab *ἀπορίω* dubito,) where the speaker doubt-
 eth what to do or say in some ambiguous case; or,
 with a degree of art, pretends to question his own in-
 vention, and to be ignorant of what he really knows.

Why did thy flames beyond a brother's move?

Why lov'd I thee with more than sister's love?

Can. to Mac. Ov. Ep.

The exclamations of Gracchus are expressed in the
 most moving accents of grief and commiseration.—
*Whither shall I turn? wretch that I am!—to what place
 shall I betake myself? Shall I go to the Capitol? alas! it
 is overflow'd with my brother's blood.—Or shall I re-
 tire to my house? yet there I behold my mother plung'd in
 misery, weeping and despairing. Vid. Long. Cap. de in-
 terrogatione.*

Consultat cum aliis ANACOENOSIS: *Si ita haberet
 Se tua res, quid consilii aut rationis inires?* Farn.

*Scr. Ex. Am I a God at hand, saith the Lord, and not
 a God afar off? Jer. xxiii. 23.*

ANAC. (*Ἀνακοίνωσις* communicatio, ab *ἀνακοινών* consu-
 lere cum aliquo de re quapiam,) when, relying upon
 the

the expediency and sincerity of your cause, you expostulate or consult with your very adversaries, and argue the case with the living or the dead, with sensitive, animate, or inanimate things.

Is it so, my soul! is the only, only time allotted for obtaining the great reward, and to make thy salvation sure? and art thou lull'd into vain security; or dreaming on in a supine inadvertency? start! O start from thy trance!
Hervey on the Night.

*Be gracious, heaven! for now laborious man
 Has done his due. Ye fostering breezes, blow!
 Ye softening dews, ye tender showers, descend!*
Thomson on the Spring.

Personam inducit PROSOPOPOEIA loquentem:
*Hosnè mihi fructus, hunc fertilitatis honorem
 Officii; refers? quod adunci vulnera aratri
 Rastrorumq; fero, totoq; exerceor anno. Farn.*

Scr. Ex. Let the floods clap their hands, and let the hills be joyful. Ps. xcvi. 9.—See 1 Cor. xv. 55.

PROS. (Προσωποποιία personarum confictio, a πρόσωπος personam et ποίω facio vel fingo,) represents the brute creation and inanimate things as real personages, and makes the dead or absent express the passions of rational creatures; thus the poets introduce not only men and angels, but rivers, rocks, and groves. Many striking METAPHORS and elegant APOSTROPHES are formed from this figure; it is found very useful to poets, novelists, and dramatic writers, who consider

consider the person speaking, and take care that the sentiment and expression be suitable to his character, or consonant to the matter in hand:—thus the pedagogue in SYDNEY's *Arcadia* is introduced, expressing himself in an affected and very florid style—*Now the thunder-thumping Jove transfund his dotes into your excellent formosity, who have with your resplendent beams thus segregated the enmity of these rural minds.*

By this figure the poet addresses himself to inanimate things; as,

*All nature mourns, the floods and rocks deplore,
And cry with me, Pastora is no more. M. Bride.*

The access to, and retreat from, this figure should not be too precipitant, and particular care should always be taken that the speech, as before observed, be well suited to the person speaking. *Horace* says,

Interest multum Davusne loquatur, &c.

And *Mr. Pope*,

*For different styles with different subjects sort,
As several garbs, with country, town, and court.*

We have also the testimony of the orator *Quintilian*, lib. iii. Inst. *Ideòq; mibi longè difficillimæ videntur PROSOP. in quibus ad reliquum suasoriæ laborem accedit etiam personæ difficultas. Nam idem illud, aliter Cæsar, aliter Cicero, aliter Cato suadere debet.—Et infra, enimvero præcipuè declamatoribus considerandum est quid cuiq; personæ conveniat.*

Sermonem

Sermonem a præsenti avertit APOSTROPHE et auro
Vi potitur : quid non mortalia pectora cogis
Auri sacra fames? Farn.

Vos vos apello, fortissimi viri, qui multum pro pa-
 triâ sanguinem effudistis. *Vid. Tully's 5th Tus. Quest.*
Ov. Met. lib. i. line 2.

Scr. Ex. Let thy merciful kindness, O Lord, be
 upon us, like as we do put our trust in thee.
Pf. xxxiii. 21. — Vid. 2 Sam. i. 21. Jer. xlvii. 6.
Job xvi. 18.

APOS. (Αποστροφή averſio, ab ἀποτρέφω averto, vel aliò
 iter flectere,) when, to excite attention more strongly,
 we appeal, in commotion of mind, to the testimony
 of the living or dead, of men or angels, &c.—or
 when we turn our addressees from one person to an-
 other, who, we think, will be more favourable to the
 cause of our complaining.—It is often used in the be-
 ginning of a speech, to excite attention.

— *Thou lingering sun, how long wilt thou travel*
the celestial road; when shall thy radiant walk be finish-
ed! when will the great angel arrest thee in thy progress,
and swear by him that made heaven and earth, the sea,
and all that is therein, that time shall be no more.

Mrs. Rowe's Letters.

That time is mine, O MEAD, to thee, I owe.

Night-Thought 2.

See.

SECT. VII. SCHEMATA GRAMMATICA ORTHOGRAPHIÆ.

PROSTHESIS apponit capiti, quod APHERESIS aufert:

Ut *gnatus*; *tetuli*; *ruit*; *et non temnere divos*. Farn.
Pro *natus*; *tuli*; *eruit*; *contemnere*.

Gr. *μι* pro *ιμι*; *φη* pro *ίφη*; *ÆOLES* pro *δαπιδον* *ἰδαπιδον*; *IONES* et *ÆOLES* pro *σμιλαζ*, *σμικερς*; *μιλαζ*, *μικερς*; pro *ἀστρεπη* *τιροπη*. Poetæ Græcæ plurimis verbis præponunt *η*.

PROS. (πρόσθεσις appositio, a προστίθημι apponere,) is putting a letter or a syllable to the beginning of a word.

So only can high justice rest *appaid*. Par. *loft*.

APHER. (Ἀφαίρεσις ademptio, ab ἀφαιρέω aufero,) the taking a letter or a syllable from the beginning of a word.

Ethereal trumpet from on high *'gan* blow.

Par. *loft*.

SYNCOPE de medio tollit quod **EPENTHESIS** infert,
Religio: *Mavors*: *jusso*: *surrêxe*: *repostum*. Farn.
Pro *Religio*; *Mars*; *jussero*; *surrexisse*; *repositum*.

Hinc inter medios memorandis *Regulus* ausis,
Laxabat ferro campoq; pericla ruebat. *Sil. Ital. lib. 5.*

Græci,

* Græci, præsertim Attici, habent plurima verba syncopata ἄεργος pro ἀεργος; παρθέμινος pro παραθέμινος; καββαλι pro κατίβαλι. Per *Epenth.* IONES habent κειός pro κειός; ἀδελφίδες pro ἀδελφός; μῆας pro μνας. Metri etiam gratiâ Poetæ sæpe geminant ἱλλαβειν pro ἱλαβειν; πολειμίζειν pro πολειμίζειν; πόλις pro πολίς, ἔςς.

SYNC. (Συγκοπή concisio, a συγκόπτω concido,) the taking away a letter or a syllable from the middle of a word.

Nor let the *Rhodean* nor the *Lisbean* vine
Vaunt their rich Must, nor let *Tokay* contend
For *sov'reignty*. Cyder.

EPEN. (Ἐπίθεσις interpositio, ab ἐπιτίθημι interpono,) the addition of a vowel or a consonant in the middle of a word.

Aufert APOCOPE finem, quem dat PARAGOGÉ:

Ingeni; *Hymen*; *Curru*; *Tyrio vestirier ostro*. *Farn.*
Pro *ingenii*; *Hymenæe*; † *Currui*; *vestiri*.

H

AP.

* In *Latin* we have *alituum* pro *alitur* per *Epenth.* *caldus* pro *calidus*; *aspris* pro *asperis* per *Sync.* Verbs of the first conjugation, that end in *ui*, as *sonui*, *fricui*, seem to be syncopated, for they are found, in ancient authors, to end in *avi*. *Quint. lib. 8. ch. 2.* has *incubavere*; *Manil. lib. 1. resonavi*; *Plaut. increpavit*; *Cic. de Orat. vetavit*; in old writers we find *dimicavi* more frequent than *dimicui*.—By *Sync.* we have *edit* pro *ederit*; *deprendere* pro *deprehendere*; and in the *Amphyt.* of *Plaut. tonit* pro *tonuit*.

† *Parce metu Cytherea*. *Vir. Æn. lib. 1.* *Dativus antiquus*; sic *venatu* invigilant, et *Ter. habet vestitu* in *Dativo*: *Veteres enim in nominibus* 4tæ *Dec. genitivum extulere per uis, ut currûis et dat. per ui, ut currui*; unde sicut genitivum contraxêre in *us curruiis currûs*: ita aliquando dativum contraxere in *u, currui curru*. *Vid. Gell. lib. 4.* Græcè per *Apor.* δω pro δωμα; ἐρι pro ἐριον; δαχευ pro δάχευον. Per *Parag.* ὀτιδη pro ὀτι; ιθαδῖ pro ιθα; ηθα pro ης; οιδασθα pro οιδας.

AP. (Ἀποκοπή abscissio, ab ἀποκόπτω abscindo,) the cutting off a letter or a syllable from the end of a word.

So as (old *Homer* sung) *tb'* associates wild
Of wand'ring *Ithacus* by *Circe's* charms
To swine transform'd ran gruntling thro' the groves.
Thomson's Seasons.

PAR. (Παραγωγή productio, a παράγω produco,) an addition of a letter or a syllable to the end of a word.

Literulam ANTITHESIS mutat quod et ANTISTOECHON :

Olli subridens; *vestrum servum faciundo.* Farn.
Pro illi; *vestrum servum faciundo.*

ANT. (Ἀντίθεσις oppositio, ab ἀντι contra et τίθημι pono: ANTIS. ab ἀντι pro et στοιχείον elementum,) a change of letters: *istuc* pro *istud*; nam Romani *d* in *c* mutabant; et, apud Græcos, *Attici* pro *λαός* *λιως*; pro *κράτος* *κρίτος*; pro *ἄσакον* *ὄσакον*;—et *Iones* pro *κύρος* *κῦρος*; pro *γῆρυν* *γαρύν* scribunt.

Transponitq; elementa METATHESIS ut *tibi Thymbre.*
Farn.

METATH. (Μετάθεσις transpositio, a μετατιθημι transpono,) a grammatical figure, very common in the Greek language, whereby a letter is transposed, and put in the place of another. *Κραδια*, *εκραθον*, *θρασυς* pro *καρδια*, *επαρθον*, *θαρσυς*. *Καρτος* pro *κρατος*, *ιδαρνον* pro *ιδρανον*.

Sect. VIII. SYNTAXEOS in EXCESSU.

VOcibus exuperat PLEONASMUS, et emphasin auget.

Auribus bis audiui, oculis vidi, ore locutus. Farn.

Ego hominem vidi callidiores neminem quam Phormionem. Ter.

Scr. Ex. ἤξαντο παρακαλεῖν. Mar. v. 17. *Προδραμὼν ἱμ-
προσθῆν.* Luc. xix. 4.

He confessed, and denied not, but confessed. John i. 20.

* PLEON. (Πλεονασμὸς redundantia, a πλεονάζω redundo,) a figure whereby to signify the earnestness of the speaker, and, to make a greater impression on the hearer's mind, some superfluous word is added.

*Remember how, when young, I in my arms
Have often borne you, pleas'd you in your pleasures.*
The Orphan.

Conjunctura vocum frequens POLYSYNDETON esto:
Fataq; fortunaſq; virum moreſq; manuſq; Farn.

*Scr. Ex. Ye observe days, and months, and times,
and years.* Gal. iv. 10.

H 2

POLY.

* Necessarius hujus figuræ usus non tam enuntiandæ rei quam ut ex his magnitudo, vel dignitas, vel moralis aliqua commentatio, aut deniq; species motura judicem circumponantur. *Aquil. Rom. de Fig.*

In lingua Gr. habemus μάχομαι μάχην pugnare pugnam, αγορὰς ἀγορεύειν concionem concionari, idioma nempe Attici dialecti; et apud Heb. מת מתה מתה מתה, moriendo morieris. Vid. etiam. Gen. xlii. 2.

POLY. (Πολυσύνδετος variè conjunctum, a πολυ multum et σύνδετος colligatum vel conjunctum,) a figure, when, to maintain the dignity of a description; divers words are joined together with couplatives.

Vid. Cler. *Ars Crit.* p. 56.

—— But these

And all the much-transported muse can sing,
Are to thy beauty, dignity and use,
Unequal far, great delegated source
Of light, and life, and grace, and joy below.

Thomson's Seasons.

Membrum, interjecto sermone, PARENTHESIS auget.
Credo equidem (*nec vana fides*) genus esse Deorum.

Farn.

Scr. Ex. Know ye not, brethren, (*for I speak unto them that know the law*) how that, *Ec.* Rom. vii. 1.

PAR. (παρένθεσις interpositio, a παρεντίθημι interjicio,) a clause comprehended within another, which, tho' left out, the sense will still remain perfect.——A Parenthesis should not be too long or frequent, and seldom or never included within another, for this renders the discourse obscure. “Suffer not every occasional thought to carry you away into a long *Parenthesis*, and thus stretch out your discourse, and divert you from the point in hand.” Dr. *Watts*.

When I forget the vast vast debt I owe thee,
Forget! (*but 'tis impossible*) then let me
Forget the use and privilege of reason.

Fair Penitent.

Syl-

Syllabicum adjectum fit vocis fine PAROLCE :

Quipote ; nunnam ; etiamnum ; tu Sofia, adesdum. Farn.

PAR. (Παροχή prorogatio, a παρῆλω protraho,) when a syllable is added to a word, or one word is added to the end of another ; it is the same gram. fig. as *Paragoge*, where *dum, te, met, nam, quam* are expletives added.

Dicitur ELLEIPSIS, si ad sensum dictio desit.

Non est *solvendo* (i. e. idoneus) dicunt, *quid plura ? quid istis ?* Farn.

Sed vos qui tandem : sc. estis, *id genus multa.* scil. secundum.

Scr. Ex. Καὶ μὲν ποιήσῃ κἀγὼν. ἢ δὲ μήγε. Luc. iii. 9.

Thus saith the Lord God of *Israel, the words which thou hast heard,* i. e. as touching or concerning.

* ELL. (Ἑλλειψις defectus, ab ἑλείπω deficio,) a figure not much unlike *Aposiopesis*, when, to express passion or affection, some word is omitted, in construction, necessary to make the sense.

—— But

* In Greek we have τις ὑμῶν *quis vestrum* sc. εἰ ; ἐπιμελίσθαι στρατηγίας *curare exercitum* Ell. πρὶν. By this figure we say *St. Paul's, St. James's :* Church and Palace are understood. *Hectoris Andromache,* i. e. uxor. Vid. *Holmes's Gr. Gram.* To before the infinitive mood is often understood.

—— What, know you not,

Being mechanical, *you ought not walk,*
Upon a labouring day, without the sign
Of your profession ? *Shakepear's Julius Cæsar,*

— But these walls
 As soon as morning shines : else tho' despair
 Drive me to madness—yet—to save a father.—
 Irene in Barbarossa.

Suppositis multis si verbum inserviat unum,
 Aut adjectivum, fit ZEUGMA : Hic illius arma,
 Hic currus *fuit* ; hircus *erit tibi* salvus et hoedi. *Farn.*
 Utinam aut hic surdus, aut hæc muta *facta sit*. Ter.

Scr. Ex. Let all bitterness, and wrath, and anger,
 and clamor *be put away from you*, with all malice.

Eph. iv. 31.

* ZEUG. (*Zeῦγμα* junctura, a *ζεύγω* jungo,) a figure
 when one or more clauses are concluded under one
 verb ; or when an adjective or a verb, which agrees
 with a nearer word, is, by the way of supplement, re-
 ferred to another more remote.

Manners with fortunes, humors *turn* with climes,
 Tenets with books, and principles with times.

Pope's Ep.

His looseness *overcame* shame, his boldness fear, his
 madness reason.

Personam

* Tria genera sunt, 1. *Protozeugma*, cum vox illa communis exprimitur in principio ; vel cum prima pars sententiæ omittitur, et postea verbum aut adjectivum exprimitur, et post omittitur. *Sunt nobis mitia poma, castaneæ molles et pressi copia lactis. Dormio ego et tu.*
 2. *Mezzozeugma*, cum verbum commune est in medio clausulæ. Semper honos nomenq; tuum laudesq; *manebunt*. Ego *dormio* et tu.
 3. *Hypozeugma*, cum verbum aut adjectivum in fine clausulæ ponitur. ut, Ego mihi illum, sibi me ille *anteferebat*. Ego et tu *dormis*. *Prot.* We *went* both. *Mez.* He *went* and I. *Hyp.* I and he *went*.

Personam genus et numerum conceptio triplex :

Accipit indignum SYLLEPSIS sub magè digno.

Tuq; puerq; eritis : rex et regina *beati*. Farn.

In *Syll.* pro multis unus, et pro uno multi ponuntur.

Scr. Ex. Pro mult. un. Immisit eis *muscam*.

pro un. mult. Adstiterunt *reges terræ* pro *Her. et Pont. Pilato*.

Ego et mater tua mæsti quærebamus te. Luc. ii. 48.

* SYLL. (Σύλληψις comprehensio, ex συλλαμβάνω f. λήψομαι,) a comprehension of the more unworthy under the more worthy gender; or an agreement of the verb or adjective not with the word next it, but with the word most worthy in the sentence.

Post totum partes capiet generale PROLEPSIS :

Procedunt castris hinc Acron, inde Quirinus.

Alterum in alterius mactatos sanguine cernam. Farn.

Omnes student ; hic scientiæ, ille pecuniæ, alius honori.

PROL. Is a summary pronunciation of things : where the whole agrees with the verb or adjective, and yet the parts, reduced to the same verb or adjective,

- | | | |
|----------------------|---|--|
| * SYLL. est triplex. | { | <p>1. PERSONÆ : ut, <i>Errastis</i>, Rulle, vehementer <i>tu</i> et <i>collegæ tui</i>, viz. the first or second person preferred to the second or third.</p> <p>2. GENERIS : ut, <i>Rex</i> et <i>regina beati</i>. The masculine gender preferred to the feminine gender.</p> <p>3. NUMERI : ut, <i>Pbrygii comites</i> et lætus <i>Iulus incedunt</i>. The plural number preferred to the singular.</p> |
|----------------------|---|--|

jective, agree not with it: the whole is first expressed, and then each part, leaving the verb to be understood to each part.

Men err differently; one by ignorant simplicity, another by perverse folly.

DIALYTON tollit juncturam et ASYNDETON, idque Articulus faciet: *Rex, miles, plebs negat illud. Frange toros, pete vina, rosas cape, tingere nardo. Farn. Cæteros ruarem, agerem, raperem, tunderem, prosternerem.*

Scr. Ex. For men shall be lovers of themselves, covetous, boasters, proud, blasphemers, &c. 2 Tim. iii. 2.

DIAL. (Διαλυτόν, quod dissolvi potest, a διαλύω dissolvo,) omitting conjunctions in a sentence, for the sake of concinnity, expresses eagerness or resentment of mind, and makes the discourse solemn, by fixing an emphasis on every word.

*Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts;
Stuffs out his vacant garments with his form;
Then have I reason to be fond of grief,
O Lord, my boy, my ARTHUR; my fair son,
My life, my joy, my food, my all the world.*
King John.

Scet.

SECT. IX. In CONTEXTU.

EST vocum inter se turbatus HYPERBATON ordo:
Vina bonus quæ deinde cadis onerarat Acestes
*Litore * Trinacrio, dederatq; abeuntibus heros,*
Dividit. Farn.

Scr. Ex. And you bath be quickened, who were dead
in trespasses and sins. Eph. ii. 1.

Ως τὸν τυφλὸν καὶ τὸν κωφὸν καὶ λαλεῖν καὶ βλέπειν. Mat. xii. 22.

HYP. (ὑπερβατόν trajectus verborum ordo, ab ὑπερβαίνω transgredior,) a long retention of the verb which completes the sentence; or when words, for elegance and variety, are thrown out of the usual order of construction. This figure and *Antiptosis* are sometimes used to excuse the licence and error of authors; for this affected placing often brings in obscurity, and embarrasses the sense.

If be love Cæsar, all that be can do
Is to himself take thought, and die for Cæsar.
Julius Cæsar.

This mode of writing is found in *Milton's Poems*, which also contain many *Latin, Greek, and Hebrew* idioms.

For nature here
Wanton'd, as in her prime, and play'd at will
Her virgin fancies, pouring forth more sweet,
Wild above rule, or art, enormous blifs.

I

Him

* *Sicily* was called *Trinacria* from its triangular form. *Arma virumq; cano*, are words thrown out of the grammatical order by *Hyperb.* which add dignity and grace to the expression.

*Him thro' the spicy forest onward come,
Adam discerned. Milt. Par. vid. lib. 1, p. 19.*

HYSTERON et PROTERON sive HYSTEROLOGIA; secundo

Prima loco ponit: *Lavinaq; littora venit,
Detrudunt naves scopulo, nutrit peperitq; Farn.*

Moriamur, et in media arma ruamus. Virg.

*Scr. Ex. Behold he travaileth with mischief, he hath
conceived sorrow. Ps. vii. 15.*

HYST. (ὑστερολογία dictio præpostera, ab ὑστερον posterius et λογος verbum,) a speech wherein that follows, which, in the natural order of the sense, should go before. *Homer* often uses this figure; hence *Cicero* says, respondebo tibi ὑστερον et πρότερον Ομηρικῶς. *Ad Atti.*

He is well and alive; or, Pull off my boots and spurs.

Casu transposito submutat HYPALLAGE verba:
Labra admovi illis: date classibus Austros. Farn.

*In nova fert animus mutatas dicere formas
Corpora. Ov. Met. lib. 1.*

Scr. Ex. Πρὸς ὁκοδομὴν τῆς χρείας. Eph. iv. 29.

Thou hast hid their heart from understanding.

Job xvii. 4.

HYPAL. (ὑπαλλαγή immutatio, ab ὑπὸ in, et ἀλλάττω muto,) when words and their cases change.

We saw not a sword without a scabbard in all the city.

HEL-

HELLENISMUS erit phrasis aut constructio Græca.
Define clamorum; latet hoc me; ardebat Alexin. Farn.

Patiens vocari Cæsaris ultor. Hor. lib. 2. Od. 1.

Pacem Trojano a rege petendum. Virg. quemadmodum Græci aiunt γράψαι μοι επιστολήν.

Scr. Ex. Ἐλάκησε μέσος, *crepuit medius.* Acts i. 19.

All their works they do, *for to be seen of men.*
 Mat. xxiii. 5.

ἰδὼν ἰδόν. Act. vii. 34.—Many *Hebraisms* are to be met with in the New Testament as well as the Old, and their phraseology is much alike.

* HELLE. (Ἑλληνισμός imitatio Græcorum, ab ἱλληνίζω,) a phrase, idiom, or construction peculiar to the Greek language.

I 2

For

* By this figure we have *define curarum; abstine irarum*, pro ab iris, curis, &c.—*de verbis quibus dixi*, παρὶ λόγων ὧν εἶπα; *melius quicquid erit pati*, ὥς τι φέρειν; *canum degeneres*, οἱ φαυλοὶ τῶν κηρυκῶν; Διὰ Θεῶν, *divina dearum*, i. e. eximia Dea. *Nil scire tuum est*, est *Archaismus*; et in Prologis scribundis *operam abutitur*, est veterum imitatio. HEBRAISMS, or the phrases peculiar to the Hebrew language, are frequent in the Old Testament, as, *God made unto ADAM and EVE coats of skins*, i. e. God commanded ADAM and EVE to make them; and *Josua is said to have wrote things in the volume of the law*, i. e. commanded to write them. Instead of an epithet with it's substantive, the Hebrews have two substantives, as, *men of mercy*, *men of sin*, for merciful men and sinful men (vid. *Hendyades*, p. 48). They likewise use the imperative mood, as well as the Greeks, for the future tense, and the future tense for the imperative mood. Vid. *Blackwall's sacred Classics*, vol. 1. p. 127. *Seek the Lord and live*, i. e. and ye shall live. *Thou shalt not kill, steal*, &c. *If*, among the Hebrews, is a note of swearing, as, *if they shall enter into my rest*.

*For not to have been dipt in Lethe's lake,
Could save the son of Thetis from to die.*

Spencer's Fairy Queen.

*Of thy perfection how shall I attain
Adam? from whose dear side I boast me sprung.*
Par. lost.

Compositæ in partes est TMESIS sectio vocis;
Quæ mihi cunque placent; septem subiecta trioni. Farn.
Et multum nebulæ circum dea fudit amictu.

TM. (Τμῆσις sectio, a τέμνω feci,) when, by the interposition of another word, the parts of a compound word are divided.

*Turn friendly visits to foul fraud and murther,
And pour in poison to the bowl of love.*

The Brothers.

Personam, numerum, commutat ENALLAGE tempus:
Cumq; modo genus; ut, *pereo, quid charius est mi.*
Ni faciat; vici; præsto est; hinc spargere voces. Farn.
i. e. Ni faceret; vinco; præsto sum.
Et flesti, et nostros vidistis flentis ocellos.

Τα λοιπα συνδεδειχεν, they killed the rest (of the *Per-
sians*) Herod. In Gr. ling. sæpe subintelligi inveni-
mus χρεῖμα, res, negotium; ut, ἐκ ἀγαθον πολυκυραννη.

Scr. Ex. οὐδ' ὃ μὴ γινῆται, pro γινῆσεται. Mat. xxiv. 21.
πλειόν Ιωνα. Mat. xii. 41. Χαίρειν μετα χαίροντων, και κλαίειν
μετα κλαίοντων, i. e. χαίρετε et κλαίετε. Rom. xii. 15.

ENAL.

* ENAL. (Ἐναλλαγή ordinis permutatio, ab ἐναλλάττω vices alterno,) when the number, gender, mood, and person are changed, or put one for another.

Sure some disaster *has* befell,
 Speak, nurse; I hope the boy is well. *Gay's Fab.*
 In that year Alexander *dies*, for died.

Vid. *Louth's Gram.* p. 155.

Digna præire solet post ponere ANASTROPHE verba:
Transstra per: Italiam contra: maria omnia circum. Farn.

His accensa super, pro accensa super his.

ANAS. (Ἀναστροφή præpostera rerum collocatio, ab ἀναστρέφω inverte,) a preposterous inversion of words; or when the preposition is set after his case.

— Pour'd forth the price,
 All price *beyond.* Night-Thought 4.

Personam

* This figure includes the grammatical figures *Synthesis* and *Antipthesis*, and *Antimeria* is called to it. This last figure puts one part of speech for another; as, *sole recens orto; nil scire tuum.* He is new come home, for newly. By *Enall.* the *Greeks* use the participle of the present tense for the infinitive mood, ὡς παύομαι εὐχαριστῶν, Eph. i. 16; and, by *Enal. modi*, the future tense of the indicative in *Latin* is often put for the imperative mood, as, *valebis meaq; negotia videbis,* pro vale vide. *Enall. personæ*, si quis me quærit rufus, præsto est. Ter. *Enal. temp.* ut, omnis humo fumat Neptunia Troja, pro fumavit. We often find *presente nobis*, as in the *Eun.* of Ter. where some suppose *presente* to degenerate into a preposition. *Sanctius* will have the infinitive mood not only indefinite as to number and person, but also to it's tenses; while others have recourse to *Enallage*, though perhaps not so necessary in Grammar: thus in that expression of *Terence*; *cras mihi argentum dare se dixit*, *Sanctius* says that is not for *daturum*, but supposes for itself, because *dare* may be a future, as being undetermined and indifferent in itself to all tenses.

Oxford Grammar.

Personam ad primam revocatur five secundam
Tertia. *Qui legis hæc. Populus superamur ab uno.* Farn.
Magna pars studioforum amœnitates quærimus.

EVOCATIO is an immediate reduction of the third person to the first or second, when the nominative case to a verb of the third person is set before a verb of the first or second person, which seems to call it to itself; *i. e.* the verb will agree with the person calling it, which is always the first or second.

SYNTHESIS est sensu tantum, non congrua voce :
Turba ruunt, aperite aliquis, pars maxima cæsi. Farn.
Pars calidos latices et athena undantia flammas,
Pars merfi tenere ratem vir.—Pars volucres factæ. Ov.
Latium Capuaq; agro mulctati. Liv. lib. 8.

SYN. (Σύνθεσις compositio, a συντίθημαι compono,) a speech agreeing in sense, but not in exact propriety of concord, or when a noun collective singular is joined to a verb plural. By this figure adjectives are employed as adverbs.

Extreme unwilling. Swift.

I shall endeavour to live hereafter *suitable* to a man of my station. *Spect.* N^o 530.

Who was't came by?

'Tis two or three, my Lord, that bring you word
Macduff is fled to *England.* Macbeth.

Et

Et casu substantiva apponuntur eodem.

Turba molesta proci, mons Taurus, fons Aganippe. Farn.

Scr. Ex. If thou shalt confess with thy mouth the
Lord Jesus. Rom. x. 9.

APPOSITIO vel PARATHESIS, a παρατίθημι appono,
is the conjunction of two substantives in the same
case, by one of which the other is declared.

† ANTIPTOSIS amat pro casu ponere casum.

Urbem quam statuo vestra est: trabeate salutas. Farn.

i. e. Urbs est vestra quam urbem statuo: trabeatus.

Eunuchum quem dedisti nobis quas turbas dedit. Ter. Eun.

Scr. Ex. Η παῖς ἰησους. Luc. viii. 54.

ANTIP. (Ἀντιπλοῖς casus pro casu positio, ab ἀντι
pro et πλοῖς casus,) a figure when one case is put for
another.

Pro toto positæ, partes quam passio signat,
Quantum vel sextum casum SYNECDOCHE tradit
Passivis, neutris, adjectis, participiisq; :

Dentibus albo; caput doleo; spoliata lacertos. Farn.

Deiphobum videt lacerum crudeliter ora.

SYN.

† The *Hyphen*, which is two adjectives, or a substantive and an ad-
jective connected, is allied to this figure *Appositio*.

— I throw aside

The *long-lived* volume, and *deep-musing* hall
The sacred shades, that *slowly-rising* pass
Before my wondering eyes.

SYN. A grammatical figure, when a word or name is restrained to a part which is expressed by an accusative case; some call it an *Ellipsis* of the preposition *κατα*, Lat. *secundum*, *quoad*, or *ad*; *in* or *cum* with an ablative; (vid. *Voss. lib. 4. cap. 6.*) thus governing an accusative or ablative case, signifying the place or part where the property or passion is.

Sect. X. FIGURÆ METRI vel PRO- SODIÆ.

ECTHLIPSIS M, vocales aufert SYNALOEPHA:
*Tu in me ita es, hem! in te ut ego sum: ac tu me
 Ibi ama, ut te ego amo hic jam. Farn.*

ECT. (Εκθλιψις *elifio*, ab εκθλίβω,) a figure in prosody, when the letter M, with it's vowel, is taken away in the end of a word, the next word beginning with a vowel.

SYN. (Συναλοιφη *commixtio*, a συναλειφω *commisceo* vel in unum contraho,) a collision of vowels, or when a vowel is cut off in the end of a word, because the next word begins with a vowel.

*Sectus in obliquum est lato curvamine limes,
 Zonarumq; trium contentus fine, polumq;
 Effugit australem, junctamque Aquilonibus Arcton.*

Ov. Met.

*She kindles not with anger, or revenge,
 Love was tb' informing active fire within. Fair Pen.*

SYSTOLE ducta rapit; correpta DIASTOLE ducit:
Recidimus, steterunt, naufragia, semijopita. Farn.

Sys.

Sys. { Obstupui, steteruntq; comæ vox faucibus hæsit.
Vir. Æn.
 Tu cavē defendas quamvis mordebere dictis.
Ovid.
 DIAS. { Omnia vincit amor, et nos cedamus amori. *Ib.*
 Pectoribꝯ inhians, spirantia consulit exta.

SYST. (Συστάλη contractio, quia longam syllabam contrahit,) when a long syllable, contrary to its nature, is made short.

When the morning sun shall raise his car
 Above the border of this horizon,
 We'll towards *Warwick* and his mates. *Shakesp.*

DIAS. (Διαστολή extensio, quia brevem syllabam producit,) when a syllable, short by nature, is made long.

Disparted streams shall from their chanel's fly,
 And deep furcharg'd by sandy mountains lie
 Obscurely sepulchred.

Sepulchred accented on the first syllable by *Johnson* and *Prior*; on the second by *Milton* and *Shakesp.* as in the lines below.

Thou so sepulchred in such pomp dost lie,
 That kings for such a tomb would wish to die.
Milton.

Syllaba de binis confecta SYNÆRESIS esto:

Æripides; alveo; cui; tenuis; parietis; aurea. Farn.

SYNE. (Συναίρεσις contractio, a συναίρειν,) a contracting two words or syllables into one: per hanc fig. *Debinc, buic, deest, &c.* fiunt, monosyllaba.

K

Genua,

Gemma, antea, glæo, dissyll.

Arietes, pituita, trisyll.

Alvearia, graveolentis, semianimis, tetrasyll.

Thou hast ta'en me unawares, 'tis true. *Fair Penit.*

By this means they have acquired such ill habits as
won't easily be removed. *Spectator.*

Dividit in binas partita DIÆRESIS unam:

Evolūisse; abeneus; evobe; materiā. *Farn.*

Adde preces castas, immixtaq; vota timori.

Nunc quoq; te salvo persolūenda mihi. *Ov. Ep.*

Ibat ad antiquas, Hecates *Perseidos* aras. *Ov. Met.*

DIÆR. (*Διαίρεσις*; divisio, a *διαίρω* divido,) a figure in
prolody, when one syllable is divided into two.

The gifts of heav'n my following song pursues,

Aërial honey and ambrosial dews. *Dryd. Virg.*

F I N I S

